

VIDEO AGE

international

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Development: Necessary Evil of the U.S. TV Biz

By DOM SERAFINI

The U.S. television business model is so unique that no other country has been able to duplicate or replicate it. Basically, this is because it doesn't make any business sense. Would any other TV industry be willing or able to spend more than \$500 million a year on development to come up with shows that have an 80 percent failure rate? And this is after having invested \$240 million to produce pilots, and accumulating some \$1.2 billion in deficit per season.

However, for the U.S., this development process, which orbits around the new season's Upfronts, seems to be set in stone. A few years ago, NBC tried to do away with some pilots for the new season in order to save a reported \$50 million, only to quickly

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U.S. Drama Imports Top E.U. TV Schedules

CBS Studios International (CBSSI) became Europe's top distributor of imported drama series in 2011, taking the lead from Warner Bros. The newly released Imported Drama Series (IDS) European report by Essential Television Statistics (ETS) states that CBSSI's drama programs filled 4,861 hours of primetime across 119 channels in 21 territories in Europe. Warner Bros. was in second place with 3,891 hours (see chart on page 30).

The IDS European report is a collaboration among ETS; the Madigan Cluff, consultants for global advertisers and broadcasters; and Digital TV Research, all based in London.

Said Jonathan Bailey, co-author and managing director of ETS, a company that keeps databases on the transmission details of all imported programs worldwide: "The number of hours [licensed] by each major distributor is driven by a small number of highly

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Sección en Español

Ranking LAM's Biggest TV Markets for Indie LAM Co.'s

By SARA ALESSI

Latin American companies have always had a large presence at the L.A. Screenings. In fact, it's one of their two biggest annual TV events, and many take the opportunity to unveil new productions there. But which countries represent the most enthusiastic and lucrative buyers for them?

VideoAge set out to answer that question, as well as to discover how individual country sales compare to those made to pan-regionals, and what type of programming sells best internationally.

However, while surveying LAM executives, it became clear that many didn't want to rank any one market as more or less important than another. Neither were most of them willing to

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With Wi-Fi Onboard, Passengers May Bypass IFE

By LUCY COHEN BLATTER

In the past, airlines used to charge for entertainment and serve free food. Today, they offer mostly free entertainment and charge dearly for food and beverages. Their business model has clearly changed, or perhaps they're adapting to what people now perceive as entertainment, or what they're willing

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CHARLIE SHEEN

ANGER MANAGEMENT

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My 2¢. Defining a job. When you can't, just say you're a plumber: it will simplify your life



Highlights From Hispánizate 2012

The third annual Hispánizate heated up Miami from April 10-13 this year. The event, a social media resource for Hispanic marketers and influencers, is a partnership of the Hispanic Public Relations Association, Hispánizate and the Public

Relations Society of America. The Latino-centric event focuses on Latino trends and trendsetters in entertainment, social media, marketing and media, and provides an opportunity for brands, filmmakers, media, marketers, innovators, bloggers and celebrities to come together.

During the "Is Your Brand Ready to Engage Latinos Online?" session, representatives from various brands discussed how they develop social media strategies and platforms to engage

Hispanics in the online world, and the "Hispanic Media Relations in 2012" session explained how to use traditional and social media tools to tell stories and generate coverage. Participants explored what studies and polls indicate about Latinos' attitudes toward the LBGT community in the "LGBT Latinos: Why Smart Marketers Get It and Which Brands Are Doing It Best" session. Finally, "From Tech Laggards to Leaders: The Latino Digital Divide Revisited" looked into how Latinos are influencing the mobile, web and social media revolution.

More than 140 speakers and 80 sessions kept attendees busy. Filmmakers, actors and celebrities in attendance included Andy Garcia, Emilio Estefan, Steven Bauer, Cesar Millan, Jessy Terrero, Gina Rodriguez, Dominik Garcia-Lorido, Yul Vasquez, Nelly Galan, Pepe Serna, Maria Elena Salinas, Angel Salazar, Mauricio Mendoza, Rick Najera and

Yeniffer Behrens, among others.

Next year's event will take place April 9-12.



Actor Andy Garcia and Manny Ruiz, Hispánizate 2012 founder and director, at the screening of Garcia's new movie For Greater Glory

WMA Moves To Shanghai

At the CCTV Gala at MIP-TV in Cannes, France, Monte Carlo-based Marcor International announced that the 2012 World Music Awards (WMA) will take place in Shanghai, China on October 27 at the Olympic Stadium. The extravaganza is now in its 22nd year. Celebrities from the film, fashion, TV and sports worlds will present the awards to the world's best-selling recording artists, who will perform before a live audience of 80,000 music fans. This is the first time an awards show has been produced in an Olympic Stadium.

This will also be the first awards show to be broadcast and streamed live simultaneously across the globe. The show already airs on network television in 160 countries around the world, reaching more than a billion TV viewers worldwide.

The World Music Awards are presented on sales merit with no voting jury involved. Sales figures are reported to the organization by the record companies, the trade magazines and the national member groups of the International Federation of Phonographic Industry.

Pictured below: Ma Runsheng, general manager CCTV; WMA's Melissa Corken; Zhuang Li, VP of Paravision; WMA's John Martinotti and Tina Tian, president of Paravision.



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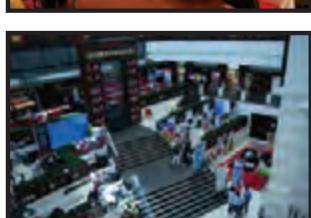
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MAY 2012



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Disney Media Distribution
Latin America



(Continued from Page 4)

Hollywood Gets China's Cash

The Motion Picture Association of America (MPAA) is bragging that, while U.S. cinema ticket sales have decreased, China has kept Hollywood smiling.

U.S. cinema admissions have dropped drastically over the last 10 years, and they fell again in 2011. Admissions in the U.S. and

Canada amounted to just \$1.28 billion last year compared to \$1.57 billion in 2002. Additionally, compared to 2010, box office revenues fell four percent to \$10.2 billion. 3D revenues, which had been a good source of income, also took an 18 percent dip (down to \$400 million).

However, overall international box office revenues rose seven percent in 2011, in large part thanks to China, which grew by 35 percent, and Russia. The growth of China and other developing markets contributed three percent (\$32.6 billion) of that seven percent increase.

According to former Democratic senator and current MPAA chairman Chris Dodd, China is adding eight new screens a day, and 75 new Imax screens this year. The country has also raised the number of U.S.-made films it allows to be screened in its cinemas.

As part of an effort to expand the quota placed on U.S.-made films in China, top execs at the six big Hollywood

studios met with Xi Jinping, China's VP and heir apparent. Plus, a number of Hollywood studios have struck joint venture deals with Chinese partners that ensure their movies qualify for distribution in the country.

Disney's Deal with blinkbox

The U.K.'s online movie service blinkbox and Disney UK and Ireland have inked a deal that offers blinkbox customers access to a selection of Disney's family entertainment.

Per terms of the agreement, blinkbox customers will be able to buy or rent the latest titles instantly on their computers, Smart TVs, game consoles and tablets without subscription — many on the same day they're released on DVD.

Additionally, blinkbox users will be able to purchase TV drama series produced by Disney's U.S. network production arm ABC Studios.

blinkbox now has deals with all of the major studios, including Warner Bros., Paramount, Sony Pictures, 20th Century Fox and Universal, as well as more than 40 other programming providers.

U.S. Kind(er) To Foreign Trade Show Visitors

It looks like getting into the U.S. will get a bit easier for international visitors attending U.S.-based trade shows. Recently, U.S. President Barack Obama signed an executive order to facilitate inbound international travel.

The president's plans include expanding the reciprocal international trusted-travel program, adding Taiwan and other countries to the Visa Waiver Program, making visa processing more efficient (especially in Brazil and China) and appointing new members to the U.S. Travel and Tourism Advisory Board.

He would also like the secretaries of Commerce and the Interior to lead a task force to help generate a "national travel and tourism strategy to promote domestic and international travel opportunities" throughout the U.S. The Department of Commerce is also responsible for managing a website for the public featuring vital information and statistics that will make it easier to understand visa processes in the U.S.

The executive order requires the State and Homeland Security Departments to interview 80 percent of all non-immigrant visa applicants within three weeks of receiving applications, thereby speeding up the visa process. In Brazil and China, the departments are charged with increasing visa processing capacity by 40 percent over this year. According to information from the State Department, visa issuances over the last five years have climbed 234 percent in Brazil and 124 percent in China. In 2011, the U.S. State Department issued 17 percent more visas than it did during fiscal 2010.

As part of the effort to facilitate travel and visa processing, Commerce Secretary John Bryson appointed 32 private sector CEOs to the U.S. Travel and Tourism Advisory Board to assess and improve issues associated with traveling.

The administration also plans to issue a final rule making the Global Entry program (a U.S. Customs and Border Protection program that allows expedited clearance for pre-approved, low-risk travelers upon arrival in the U.S.) permanent. The program will be expanded to airports in Charlotte, Denver, Minneapolis and Phoenix. ●

SwissTelevision Programs

Sinestesia
A film by Erik Bernasconi

"Sinestesia" chronicles the vicissitudes of four young adults in two moments of their lives which are in turn linked to two dramatic episodes three years apart. The intervening years see the characters confronted by the usual joys and difficulties of everyday life. However, they also find themselves having to react to a destiny which, every now and again, places a crossroads in our way.

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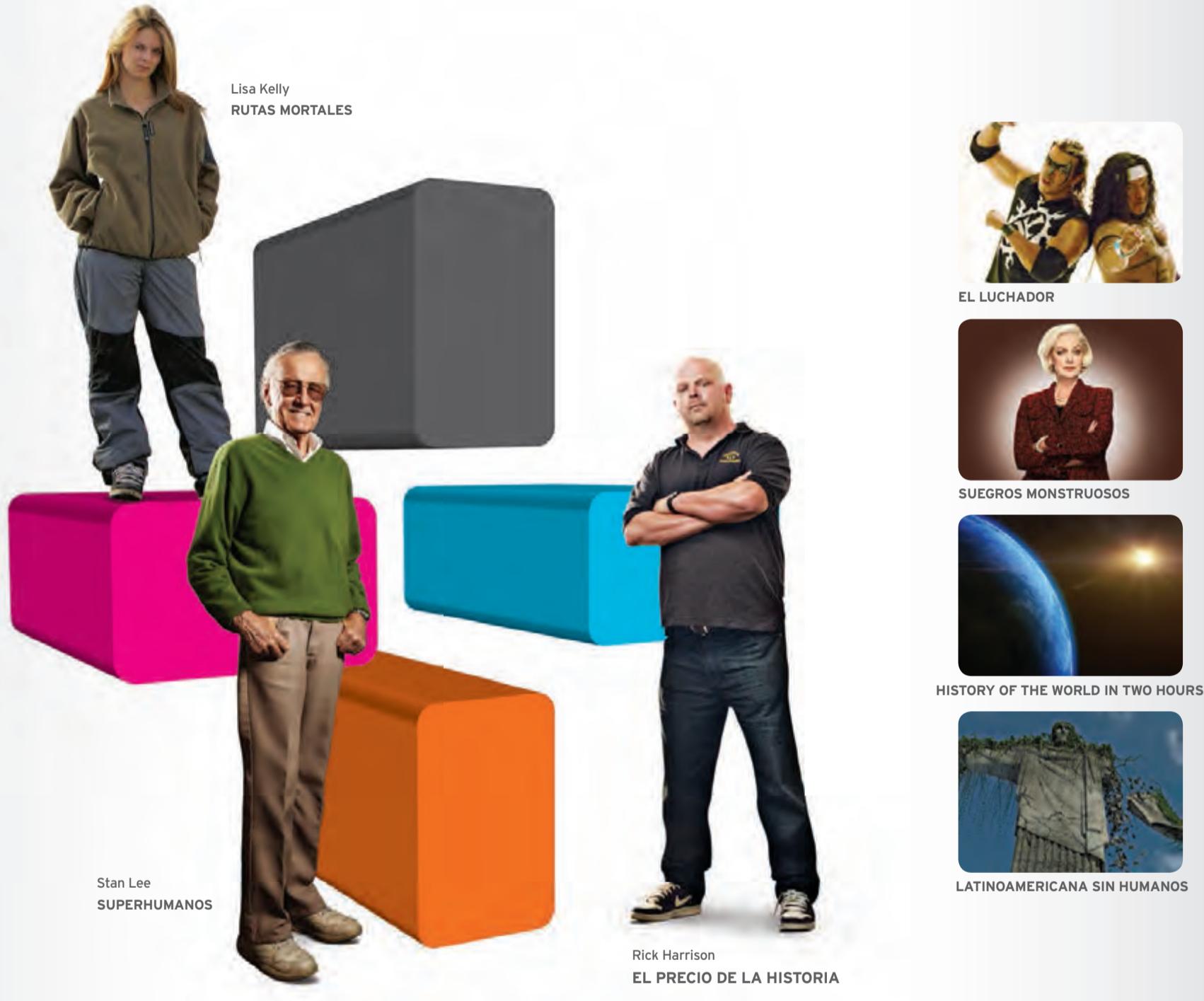
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Kael: A Film Critic's Life Gets the Critique

American author Brian Kellow, whose past credits include biographies of singer-actress Ethel Merman and CBS radio soprano Eileen Farrel, tackles the life of esteemed and controversial American film critic Pauline Kael in *Pauline Kael: A Life in the Dark* (Viking Adult, 432 pages, \$27.95).

Kael made a name for herself reviewing films in Berkeley, California, for a full decade before being snatched up by weekly magazine *The New Yorker*. At *The New Yorker*, she played an integral part in the magazine's transformation from a decoration atop grandmotherly coffee tables to the modern magazine of record for the East Coast's left-wing elite.

Just how much of the magazine's characteristic highbrow sarcasm and biting social commentary can be traced back to Kael's highly personal, take-no-prisoners style of review is difficult to measure.

After a brief introduction to Kael's family roots (Jewish, originally from Poland), we learn of her upbringing in Petaluma, California, where her father managed an industrial-sized chicken farm. We learn of her energetic *paterfamilias* and his active involvement in the cultural life of the large Jewish community, taking particular interest in the neighborhood widows. In a less-than-subtle hint at infidelity, Kellow speculates that it may have contributed to his wife's cold and unforgiving demeanor.

Kael attended the University of California at Berkeley, but didn't graduate for reasons she never made clear. Straight out of college, she wrote poems and short stories, but achieved little success, and moved to New York with her boyfriend in the early '40s. There, increasingly dependent on her partner for cash and friends of friends for room and board, she developed a curious apathy for the city she would later permanently live and work in — as well as a clear distaste for its intellectual circles. But it was also in New York that she consolidated her long love of cinema.

Upon returning to California a few years later, Kael found herself pregnant. From then on, her bohemian lifestyle, although far from expunged, took a backseat.

Her big break came in 1955 when a friend and local radio personality, Weldon Kees, invited her to be a semi-regular

guest at local radio station KPFA-FM. After Kees's mysterious disappearance, she stepped in more frequently, and through her involvement with the radio show, met Edward Landberg, who owned two local movie theaters. They soon married, albeit briefly and unhappily.

Kael's film critiques were often well out of line with the consensus among other critics, both on mainstream, big-budget blockbusters, and art house cinema imported from Europe (she despised the "art for art's sake" feel of many of those films).

In 1965, Kael published a collection of film reviews titled *I Lost it at the Movies* to much critical acclaim. The book's success earned her an offer to write regularly for *McCall's*, where she was often at odds with her editors because she regularly panned big-budget blockbusters (her review of *The Sound of Music* was particularly harsh). In 1966, she moved to *The New Republic*, where her writing was subject to constant editorial changes, often unbeknownst to her, and she left the job after just one year.

Kael's style was often unforgiving and

harsh, perhaps exaggeratedly so — in the '60s, she criticized almost every big-budget Hollywood film she saw, from *Dr. Zhivago* to *Lawrence of Arabia*. However, some decades later, she praised similar big-budget films, particularly the serial and commercialized *James Bond* franchise.

After *The New Republic* didn't publish her review of 1967's controversial film *Bonnie and Clyde*, it was picked up by *The New Yorker*, and she joined the writing staff on a permanent basis a few months later.

Although her brash writing style placed her immediately at odds with fellow writers at *The New Yorker*, Kael's impact at the magazine was nearly immediate, and her collaboration with the magazine earned her a George Polk Award in 1970. She continued to push the envelope with regards to what is and is not acceptable for a critic to do. (One example is her insistence that she review the pornographic film *Deep Throat*.) And although she argued occasionally with the very editor who hired her — William Sean — most of her pieces were published unchanged.

Fellow writers at the magazine, however, were less than friendly, especially when reviewing her books (fellow *New Yorker* writer Renata Adler called one of her books, "without interruption, worthless"). In spite of this, her 1973 title, *Deeper Into Movies*, won the National Book Award. Toward the end of the decade, she served on the judge's panel at the 1977 Cannes Film Festival. In 1979, she worked as a consultant at Paramount Studios, but left the position within five months after clashing with a director.

As it turns out, Kael was very much out of touch with many aspects of the production process, specifically, the various changes a script goes through, even as the movie is filming. When she was moved from producer to "creative production executive," her disagreements with studio executives replaced her clashes with the director. She was notably incompatible with Donald Simpson, Paramount's senior vice president of Worldwide Production, who tended to favor pitches he felt the marketing department could sell — an idea in clear contrast with Kael's more artistic aspirations. Kellow emphasizes Simpson's frustration with working with Kael. But the author falls short of truly expressing how the industry responded to her (aside from the occasional not-so-favorable quote from Woody Allen).

We do learn, however, what she thought about Hollywood: Kael felt that a major flaw in the system was the large amount of work heaped on the director. Miscast actors or disregarded rewrites were, in her view, problems caused by the producer failing to perform his share of the work. She returned to *The New Yorker* in 1980.

In the '80s, Kael was diagnosed with Parkinson's, and her opinion of contemporary American cinema declined in tandem with her health. She felt that her experience with a major studio gave her an edge other critics didn't have, and this was reflected in her writing, which became increasingly cynical. She finally retired from reviewing in 1991, but continued to write essays for *The New Yorker* sporadically. She died in 2001, at the age of 82.

Much of Kellow's biographical notes are taken directly from Kael's writing. Kael was very much a product of so-called "new journalism," a school where writing is deeply affected by personal experience and opinion. As such, Kael's personal characteristics are well known to anyone who is familiar with her work. What is truly interesting is the story of her life before she became established. In keeping with her bizarre, impulsive, and bohemian demeanor, the manner in which she became a critic almost seems born of circumstance.

Perhaps Kellow could have been a little less adoring and a little more poignant in his writing, as he is clearly a fan of her work. For better or worse, Pauline Kael was a bizarre character, fascinating beyond her role as a film critic. If only we could have learned more. **YS**



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After a Slow Start, Business as Usual

A combination of factors made this recent MIP-TV a bit of a mixed bag, though mostly predictable. The Palm Sunday start made opening day devoid of energy, and although the pace picked up on Monday, by the next day some people were heading home to prepare for Passover and Easter.

Another element that affected floor traffic in a negative way was the large number of conferences, seminars, roundtables and keynote speeches. They all took people away from the exhibiting floor—to the point that some distributors questioned the nature of the event, asking whether it's now truly a market or a conference. Most agreed that a balance of the two is tolerable, but a slant toward the conference side is not.

Finally, the absence of most of the U.S. studios (with only CBS and NBC Universal at the Palais with full-fledged stands) cut down both on the number of buyers and the length of their stay.

In terms of final results, MIP organizers were able to claim some increases. Among the 11,000 executives in attendance, 4,000 were buyers. Overall participation was down from 11,500 last year, but the number of buyers remained the same, and the number of producers increased by 25 percent, with over 1,220 international TV production companies.

Exhibitors reported mixed results regarding the Sunday start, but the consensus seemed to be that though Sunday was busy, it wasn't as full a day as should be expected for the first day of MIP, and both buyers and sellers were better prepared to get down to business on Monday.

While Lionsgate's Peter Iacino from Santa Monica said that Sunday morning was indeed busy, for Tomas Darcyl of Argentina-based Telefilms, "Monday [was] a little busier."

This marked Toronto-based Peace Point's first trip to MIP, and Julie Chang commented, "With the market starting on Sunday, it was off to a strange start. We had more appointments on Monday."

Of course, with Easter and Passover on people's minds (Easter fell on the following Sunday and Passover began on Friday night), the halls of the Palais began to clear out on Wednesday, the last day of



CBS Studios International's Armando Nuñez Jr. and Barry Chamberlain

the market, with Robert Evans of Canada's Best Boy Entertainment reporting: "Our schedules [were] busy every day except the last day. We [didn't] have as many appointments scheduled for Wednesday."

On the other hand, there were those like Rekha Shah of CCI Entertainment in Toronto who found that, "Even Wednesday was booked. I don't think the Sunday schedule affected the market."

For the most part, despite the slower opening day and the dip in overall attendance, it was a busy market, with Massachusetts-based Echo Bridge Entertainment's Emilia Nuccio reporting: "Our sales team [was] booked up."

With the reduced presence of the studios, Canadian companies took top priority status, with approximately 109 exhibiting companies (many of them camping out under the Canadian Pavilion), and about 106 more attending without a stand. China was also well-represented this year. There were more than 200 delegates from that country, and a number of Chinese dignitaries as well.

As for MIP goings-on, CABLEready celebrated its 20th anniversary with a party at the Palais des Festivals' Les Marches. FremantleMedia held a press breakfast and lunch on Sunday, where attendees were introduced to the company's new production partner, Morgan Spurlock.

MTV's hit reality series *Jersey Shore* came to Cannes, with stars Deena Nicole Cortese and Vinny Guadagnino with Caroline Beaton, Viacom's SVP International Program Sales and Chris Linn, MTV's EVP of Programming and head of Production

veteran Jim Marrinan, who passed away unexpectedly on March 23.

Other big news to report: RHI Entertainment re-branded as Sonar Entertainment, and CCI Entertainment, which is traditionally known for its children's programming, gave itself a fresh look, too. The company entered the world of TV movies with the launch of six thrillers at MIP. Said CCI's Shah, "The thrillers are a new direction for us that are allowing us to meet new buyers, and that has been invaluable."

3D TV was a popular topic of discussion, with a total of nine conferences on the subject held on Tuesday. A 3D TV producers' bootcamp was held on the last day, and president of the Los Angeles-based International 3D Society, Jim Chabin, delivered a keynote touching on technological advances of 3D TV, as well as increased advertiser interest and the decreased cost of 3D systems.

On Sunday at the Global Animation Marketplace session, Amandine Cassi, head of International Research at Eurodata, reported that children's TV viewing is on the rise across the globe. However, fellow panelists Michael Carrington of Turner Broadcasting, Kay Benbow of CBeebies and Jules Borkent of Nick International underscored the difficulty in finding funding for new animation.

Days two and three put the spotlight on Branded Entertainment, with case studies and screenings showcasing examples of the best in internationally branded entertainment. As part of the program, Jonathan Mildenhall, vice president Global Advertising Strategy and Content Excellence for The Coca-Cola Company, delivered a keynote. In addition, the second Brand of the Year Award recognized Heineken for its contribution to the development and production of branded entertainment programming.

As part of MIPCube, Roma Khanna, president of Television Group and Digital at MGM, became the first recipient of the Media Architect of the Future Award.

Next year, MIP-TV will return to its traditional Monday start, running April 8-11 at the Palais des Festivals. **SA**



At the Viacom Media Networks showcase: Jersey Shore cast members Deena Nicole Cortese and Vinny Guadagnino with Caroline Beaton, Viacom's SVP International Program Sales and Chris Linn, MTV's EVP of Programming and head of Production

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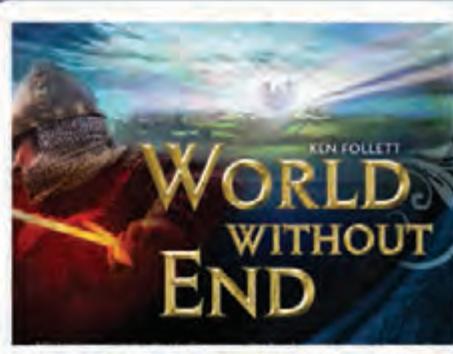
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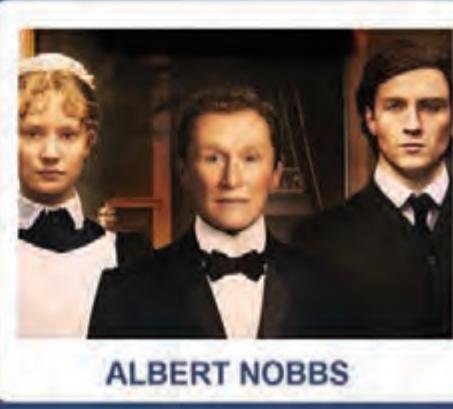
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POR BOB JENKINS

Méjico posee una rica economía, lo que la hace un buen mercado publicitario. Su economía es la segunda más grande en Sudamérica y la 13^a en el mundo. Es un mercado en el que la televisión domina la publicidad, con dos grupos de broadcasters comerciales declarando detentar el 58% de toda la cota publicitaria: Televisa y TV Azteca. Esto comparado con, por ejemplo, sólo el 9% que recibe la radio y un 8% para la prensa.

El Mercado publicitario de México es sumamente considerable. En su perspectivas de 2011 a 2015, PricewaterhouseCoopers (PwC) brinda una estimación provisional de la cifra de publicidad en la televisión mexicana en 2010 de U\$D 2.8 billones (creciendo de U\$D 2.56 billones en 2009) y predice que ese número crecerá anualmente para llegar casi hasta los U\$D 4.1 billones a fines de 2015, representando un 7.7% de la Tasa de Crecimiento Anual Compuesto (TCAC o CAGR en inglés).

Mientras tanto, los analistas de Medios de Screen Digest, estiman que el número de hogares abonados al cable hacia fines de 2010 es de 5.8 millones, y predicen que esta cifra crecerá a unos 7.2 millones hacia finales del 2015. Además, estiman que los suscriptores al servicio satelital de unos 4.4 millones a fines del 2010, crecerá a unos 11.7 millones a fines del 2015.

Las cifras de ingresos generadas por el acceso a Internet son todavía más impresionantes. Las cifras provisionales de PwC para 2010 son de U\$D 2.7 billones (creciendo de U\$D 2.2 billones en 2009) y predicen que estos valores se verán doblados o más para el 2015, arribando a U\$D 5.7 billones con un sorprendente TCAC del 16%. En estos tiempos de economías tensas, muchos podrían pensar que estas cifras hacen de México un mercado por el que vale la pena pelear — y están en lo cierto.

Los tres más ricos y poderosos barones de los medios en México — el hombre más rico de la tierra, Carlos Slim; el dueño de Televisa, Emilio Azcárraga Jean y Ricardo Salinas Pliego propietario de TV Azteca



Emilio Azcárraga Jean y
Ricardo Salinas Diego

L.A. Screenings: comediantes, shows británicos ya probados y familias locas

Nosotros en *VideoAge* seguimos de cerca los pilotos de TV, mucho antes de que las nuevas series de las cadenas americanas sean anunciadas en los Upfronts.

Por ahora, varias tendencias han emergido entre los cerca de 90 pilotos (unos pocos más que el año pasado), que han sido comisionados por las cadenas para la temporada 2012-2013.

Mientras que las usuales series de policías, dramas legales y series sobrenaturales están bien representadas en las listas de las cadenas, hay también una gran variedad de otras opciones para los espectadores (y los compradores

internacionales).

Familias locas (à la *Modern Family*) parecen estar ocupando el centro de la escena en el frente de las comedias. (Ej.: de ABC, *Como vivir con tus padres el resto de tu vida-How to Live With Your Parents* (Continuación a la página 14)

Es una jungla allá afuera: buscando ganancias en los lugares correctos

Como sabemos, los grandes Estudios tienen los productos para atraer a los compradores (tanto en términos de calidad como de cantidad). Es por ello que no necesitan vender, sólo tomar órdenes de compra. ¿Pero qué pasa con los Estudios independientes? ¿Qué es lo que deben hacer para (Continuación a la página 16)

The Lamb Is Down On Broadway
A CGI animated visionary feature film entirely based on Peter Gabriel's vision and music.

Quigley

THE DISCOVERY OF MARILYN MONROE

MYSTERIES: CRACKING THE MYSTERIES OF TIME

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Mercado Mexicano

(Continuación de la página 13)

y Ricardo Salinas Pliego propietario de TV Azteca — están involucrados en una batalla para convertirse no solamente en los operadores mexicanos del Triple-Play (TV, Internet y voz) si no en monopolios del quadplay, que incluye telefonía móvil.

A inicios del año, Slim no disponía de la licencia de broadcast, y aún no la tiene, aunque, su compañía principal, Telmex, maneja el marketing y la cobranza del operador satelital Dish México. Azcárraga no disponía la de operador de telefonía móvil, y Salinas que es dueño de telefonía móvil, Iusacell, luchaba por conseguirle a su compañía un pedazo del mercado de telefonía móvil — 70% del cual está controlado por Telmex de Slim — para obtener un 5% del mercado, y de hacer frente a una deuda de más de U\$D 1.5 billones. Iusacell también se vio envuelta en una prolongada disputa legal con otro operador de telefonía móvil mexicana, Nextel, por una licencia del espectro que

subasta el gobierno; sin embargo, ambas compañías acordaron dar de baja el caso el último mes.

Iusacell también inició acciones legales en contra de Televisa sobre el mismo punto, pero luego dejó caer el caso cerca de fin de año cuando aceptó vender el 50% de las acciones de la compañía a Televisa por unos U\$D 1.6 billones según fue informado. De ese monto, U\$D 1.57 billones serán utilizados para cubrir las deudas convertibles de Iusacell.

Las ventajas de este acuerdo para Iusacell son claras, y para Televisa este arreglo le ofrece el Santo Grial de ser un operador de quadplay. (Megacable, que controla cerca de la mitad del mercado mexicano del cable, anunció en octubre que ofrecerá quadplay asociándose con la subsidiaria mexicana de Telefónica de España, pero el servicio será de una Red Virtual de Operador de telefonía móvil, lo que significa que ofrecerá servicios de telefonía móvil a sus clientes, pero no tendrá su propia infraestructura, tales como licencias de frecuencias o transmisores). Entonces, superficialmente, este parece ser un buen arreglo para todos, pero no todos piensan así. Las acciones de Televisa cayeron un 9.7% con el anuncio del acuerdo, y la corporativa

financiera UBS comentó, "la clave detrás del intento de Televisa de convertirse en un jugador de telecomunicaciones, y especialmente uno, en el negocio de la telefonía móvil, es defensiva". Y siguió, "vemos el sentido, pero no comprendemos por qué el patrimonio, opuesto a acuerdos comerciales, es una obligación".

Mientras tanto, Slim, un hombre acostumbrado a hacer su propio camino, ha comenzado con el streaming de contenido, incluyendo noticias, deportes y programas culturales, incitando a TV Azteca a demandar a sus operadores de telefonía, América Móvil y Teléfonos de México. Las cosas llegaron a mayores durante el streaming de los recientes Juegos Panamericanos, en los que Telmex fue conjuntamente el sponsor y el dueño de los derechos Online mexicanos, mientras que TV Azteca poseía una porción de los derechos de emisión de broadcast.

Viendo el desarrollo de estos hechos, todos los cuales han ocurrido en los últimos 15 meses, sería fácil pensar que México es ahora un mercado dinámico a punto de entrar en un período de cambios significativos, pero Eddy Ruiz, Vicepresidente Ejecutivo y Gerente General de A+E Ole Networks, con base en Miami, Florida, piensa diferente. "La

televisión en México está dominada por Televisa y TV Azteca, y no veo que esto vaya a cambiar — ¡no en nuestras vidas!"

Explicando su razonamiento, continuó Ruiz, "México es un mercado intensivo de broadcast, y, a pesar de que el cable ha ido creciendo considerablemente en años recientes, estas dos compañías son por lejos las fuerzas dominantes". Aún así, hay señales tangibles de un cambio en el mercado, producido por el crecimiento de los sectores de cable y satélite (Cabsat). En pocos años desde su entrada al mercado, Dish ha crecido hasta cerca de unos 2.7 millones de suscriptores hacia fines del 2010 según Screen Digest, quien predice que esta cifra crecerá hasta 4.9 millones para fines de 2015. Y tal como lo marca Ruiz, los canales de "Cabsat" tales como A+E están produciendo ahora contenidos locales. Mientras Ruiz insiste que esas producciones locales demuestran el crecimiento del sector "Cabsat", y "que nos diferencian y dan a los suscriptores la sensación de recibir valor por su dinero", sostiene con firmeza que "no veo mayores cambios ocurriendo en un futuro inmediato." Él agregó, "de acá a cinco o seis años, veo al mercado mexicano tal cual lo es hoy, sino más acentuado". ●

L.A. Screenings

(Continuación de la página 13)

for the Rest of Your Life y Sólo los tontos y caballos — Only Fools and Horses, y de NBC, Cena de viernes por la noche — Friday Night Dinner, y muchos más.

Entonces 2012-2013 bien pueden ser los años de los comediantes, con Sarah Silverman, Mindy Kaling escritora de The Office, y Roseanne Barr, todas dispuestas a brillar en sus propias comedias (en Fox y NBC respectivamente). El piloto de Ellen DeGeneres The Smart One (en el que actúa su mujer Portia de Rossi), ha sido comisionada por ABC.

Apúntenselo a la popularidad de Familia moderna, Smash y Glee — shows en los que personajes gay ocupan el centro del escenario — o al cambio de actitud respecto al matrimonio gay en Estados Unidos, pero parece ser que The New Normal, una comedia comisionada por NBC que gira alrededor de una pareja gay y la mujer que ofrece su vientre como sustituta, no podría haber llegado tan lejos unos pocos años atrás. (Partners, de CBS, si bien hace foco en dos hombres heterosexuales, gira alrededor de un casi-casamiento entre dos amigos varones de larga relación).

Quizás no sorprenda, la lucha de la cadena NBC, que ha comisionado más de 20 pilotos, buscando encontrar un giro para sus éxitos en 2012-2013. Entre los que parecen ser tienen más posibilidades de ser tomados son Chicago Fire de Dick Wolf, que trae al creador de La ley y el orden de regreso a NBC con

un drama acerca del Departamento de Bomberos de Chicago, y Revolution de J.J. Abrams, que se centra en un grupo de personajes que viven en un mundo donde todas las formas de energía han dejado de existir. Ambos tienen en su haber sido los creadores de series de gran suceso (Abrams fue el cerebro detrás de Lost).

En la arena de las comedias, NBC apuesta a las ex estrellas de comedias de ABC Roseanne Barr y John Goodman (Roseanne) con Downwardly Mobile, una comedia situada en un trailer en un parque. 1600 Penn, de la misma cadena, cuenta la crónica de la vida de una familia disfuncional en la Casa Blanca. Sumamente interesante, un ex vocero del presidente de los Estados Unidos Barack Obama, es uno de los productores (¿quizás basado en hechos reales?).

La cadena ha dicho también que está explorando un derivado de The Office basado en la vida de Dwight Schrute, que tendrá lugar mayormente en la granja de remolachas de la familia Schrute. (La cadena CW también está con el tema de los derivados con los Diarios de Carrie-The Carrie Diaries, una precuela de Sex and the City).

NBC trae de regreso un rostro familiar — si bien uno mucho más siniestro. Hannibal es una serie de suspense basada en el famoso caníbal de El silencio de los inocentes, y ya ha recibido una orden para producir la serie.

NBC también está probando su suerte con un formato británico llamado Cena de viernes por la noche, que gira alrededor (correcto, lo adivinó) de una loca familia y la cena semanal de todos juntos. Además, la cadena del pavo real ha comisionado un piloto llamado Bad girls-Chicas malas, basado en una serie británica que sigue a un grupo de prisioneras y sus carceleras.

NBC no es la única cadena que va detrás

de los ya probados shows británicos. ABC tiene dos comedias basadas en series que vienen del otro lado del charco: Sólo los tontos y caballos, que sigue a dos hermanos callejeros y su abuelo mientras perseguían ideas para volverse ricos, y Red Van Man, acerca de un hombre que se hace cargo de la empresa de limpieza familiar.

Si bien no está basada en una serie británica, algunos podrían decir que Gilded Lilies espera subirse a la ola de la locura alrededor de Downton Abbey. El drama gira alrededor de la apertura de un lujoso hotel de primera clase de estilo gótico en 1895, y la trama va detrás de aquellos que trabajaron y se hospedaron allí.

Si hay una tendencia en la temporada 2012-2013 de ABC, es lo supernatural — con 666 Park Avenue, Beauty and the Beast y Gotham en la esfera de los dramas, como así también una comedia aún sin nombre de Dan Fogelman acerca de una comunidad cerrada habitada por extraterrestres.

FOX, por otro lado está en la pista del espionaje. La cadena ha ordenado dos pilotos que giran entorno de mujeres espías — una, Asset, sigue la historia de una mujer que vive una doble vida (en su vida ordinaria es periodista gráfica) y la otra, todavía sin título, gira entorno de una espía adolescente.

CW tiene más pilotos que nunca — un total de ocho dramas — incluyendo su propio desarrollo de Bella y la bestia (no confundir con la fantástica realización de ABC del cuento de hadas clásico). La cadena ha ordenado una serie futurista denominada The Selection, un drama llamado Joey Dakota basado en un formato israelí, y Arrow, basado en los superhéroes de DC Comics, Flecha verde, entre otros.

Mientras que las otras cadenas hacen foco en comedias de familias locas, CBS sigue su trabajo en la amigable ruta de

la comedia, con sitcoms tales como la de Louis C.K. y Spike Feresten en una comedia aún sin nombre acerca de un grupo de jóvenes trabajando para concretar sus sueños creativos; una comedia todavía sin nombre de Greg Berlanti sobre un muchacho que descubre estar enamorado de su socia y mejor amiga, Partners, acerca de dos amigos de larga data que más bien parecen estar casados; Friend Me, sobre dos muchachos que van a Los Ángeles a trabajar para Groupon; Super Fun Night, es sobre un trío de amigas que son nerds, y una comedia sin título que gira alrededor de un muchacho que trabaja sentado en un cubículo pegado al de la chica que rompió su corazón.

En el frente de los dramas, en CBS los shows detectives/policías van a lo grande, con series como The Widow Detective, acerca de un policía condecorado que se convierte en marido, amante y padre de las familias de sus tres compañeros de trabajo; Applebaum, en la cual una ex fiscal del estado se convierte en investigadora privada para evitar morir de aburrimiento quedándose en su hogar haciendo de madre-ama-de-casa; una pieza todavía sin nombre ubicada en 1960 sobre un cowboy que se vuelve sheriff en Las Vegas; Golden Boy, que sigue el meteórico ascenso de un oficial de policía a detective a jefe de policía, y Trooper, acerca de una madre que se convierte en policía de estado. CBS trae de regreso al detective más famoso del mundo con Elementary - que encuentra a Sherlock Holmes viviendo en estos días en la ciudad de Nueva York.

Por supuesto, son los anunciantes americanos los que determinan que es lo que será elegido, pero sin que esto importe, deberá ser una temporada interesante. LCB ●

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Es una jungla allá afuera

(Continuación de la página 14)

desplazarse en la jungla en la que se ha convertido el negocio de la TV y encontrar alguna ganancia?

Desafortunadamente lo que encontrarán será el total de lo que los (grandes) Estudios hayan dejado: básicamente el 20% del negocio dividido entre 10 mini-majors y otras 500 compañías de pequeño tamaño a nivel mundial.

Naturalmente, tratar de maximizar

los derechos de explotación y determinar lo que puede ser retenido, consumir tiempo y a lo largo del tiempo, ofrece pocos resultados, pero si los productores y los distribuidores son desligados de los principales sistemas de distribución (de los broadcasters), no queda realmente una alternativa.

Según Tom Devlin, de Entertainment Studios, con base en la ciudad de Nueva York, quien es considerado como el rey de la jungla, las estaciones (de TV) apuestan a la familiaridad: "Productos nuevos e innovadores los asustan", dijo.

Por sobre esto, hay una competencia desigual con los grandes equipos. Un distribuidor de programas ubicado en Las Vegas se quejó de que, en Latinoamérica un productor de Inglaterra y otro de Canadá venden animaciones infantiles por sólo unos pocos dólares dado que



sus principales ingresos provienen del merchandising.

Una cosa está clara: Los Estudios independientes deberán gastar más dinero y horas de trabajo que los (grandes) Estudios para hacer alguna venta. Y, la jungla allá afuera sólo permite la supervivencia de los más inteligentes.

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A PRIME TIME CW NETWORK DRAMA SERIES

The L.A. Complex is a prime time CW network drama series. It stars Ashton Kutcher, Mary Steenburgen, Michael Rapaport, and Kristin Kreuk. The show follows a group of people who are trying to make it in the music business in Los Angeles. The series is produced by Echo Bridge Entertainment.

The poster features five main cast members: Ashton Kutcher, Mary Steenburgen, Michael Rapaport, Kristin Kreuk, and a woman in a black dress. They are standing in front of a city skyline at sunset, with palm trees in the foreground.

At the bottom of the poster, there is a grid of twelve smaller movie posters, including Degrassi, Total Recall, Blue Murder, Tornado Warning, Tasmanian Devils, Arachnquake, Mistletoe Over Manhattan, Case of the Christmas Bulbs, Battle of the Bulbs, Teen Titans, Lunar Jim, and Henay's World.

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Es por ello que el negocio de la venta de programación televisiva es actualmente tan complicada.

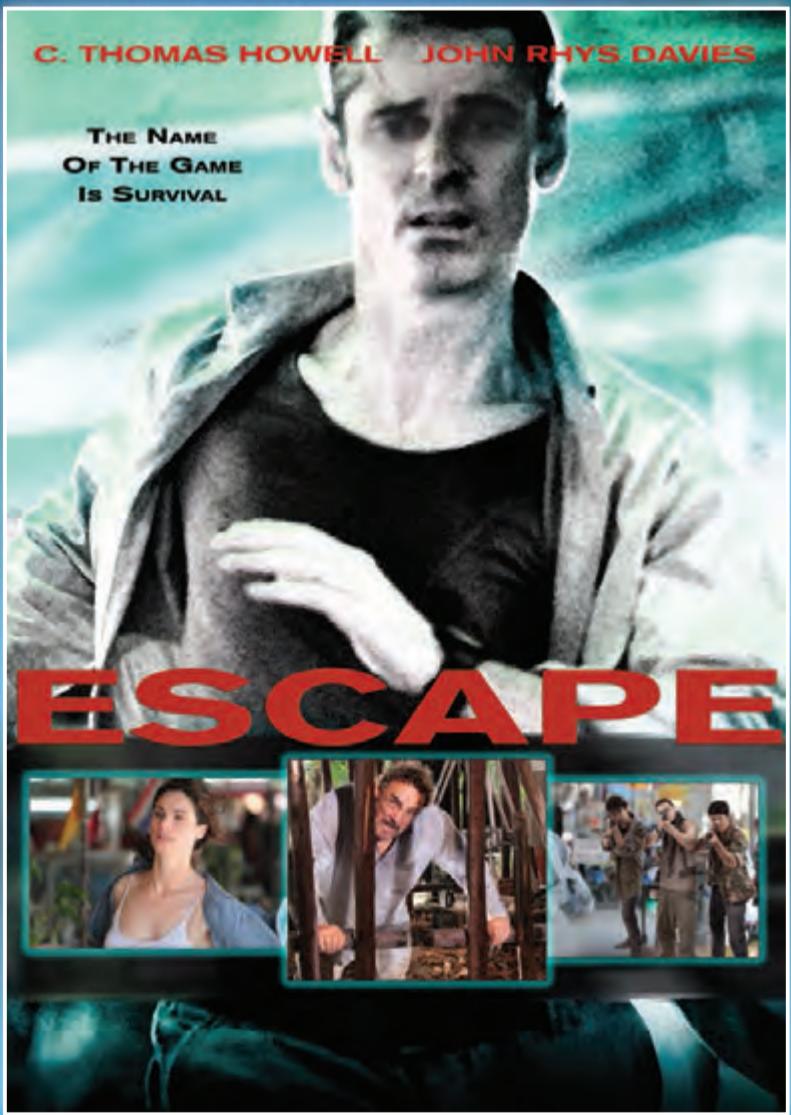
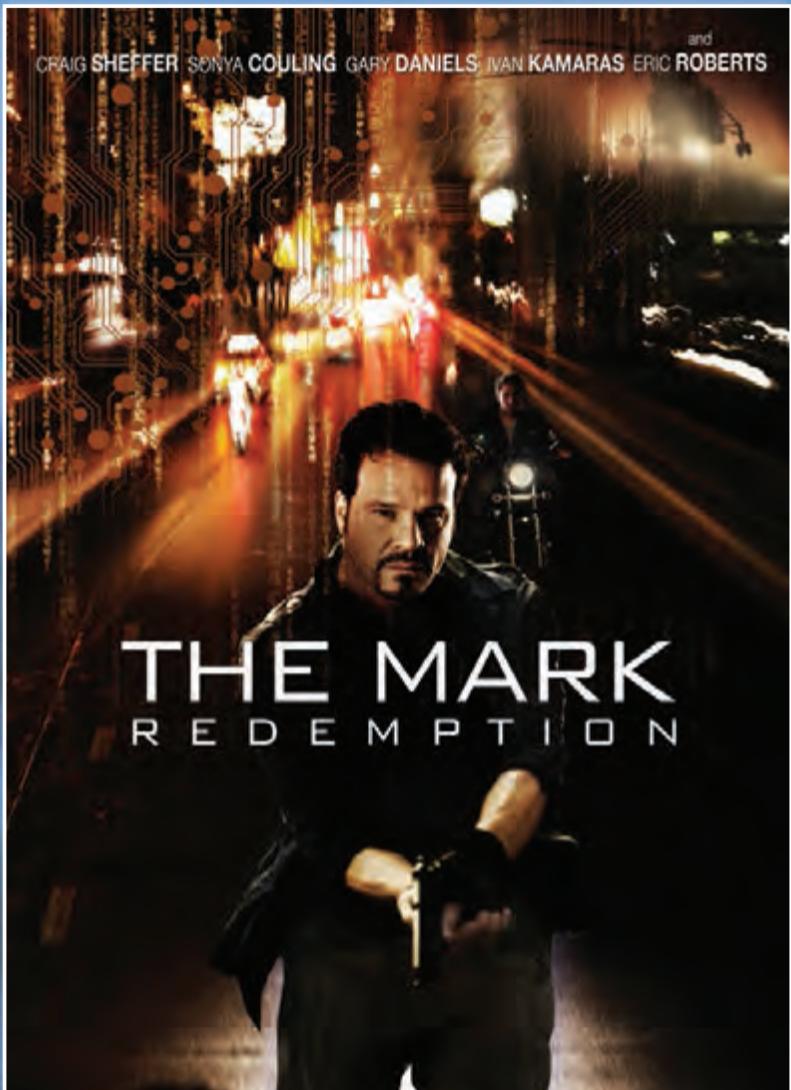
Sin tomar en consideración variantes y sub-variantes (P. ej.: suscripción a VOD y servicios VOD a la carta) que ofrecen varias empresas de distribución, hay al menos 15 maneras de vender contenidos con oportunidades de reprogramar contenidos existentes. Pero, si bien pareciera haber un buen número de maneras de explotar los derechos, los productores de programas y los sindicadores todavía deben encontrar la forma de generar ingresos, teniendo en cuenta que los pequeños Estudios independientes generalmente no pueden llegar a los grandes compradores y que hay tres maneras de hacer dinero con contenidos: por medio de la publicidad, licenciando o venta directa.

Por ejemplo, para Michel Zgarka, de XII Tribes Entertainment con base en Montreal, Canadá, "ingresos virales (P. ej.: YouTube) representaron grandes ingresos para Gummibar & Friends. Con casi dos billones de hits y pudiendo rentabilizar cada hit, para nosotros fue un elemento clave en la estructura financiera de especiales de TV y series".

Ciertamente, si las ganancias que provienen de los grandes proveedores de TV se pueden llamar "macro", los "micro" son una miríada de pequeños pagos que los productores y distribuidores pueden extraer del universo online. Esta es una buena manera de redituar contenido que es difícil de vender a los proveedores de TV (P. ej.: comedias) o que están fuera del ciclo popular (P. ej.: novelas en primetime). Antiguo material de archivo es también un candidato perfecto para los micro-pagos. Investigadores en Inglaterra descubrieron que, para ese servicio de contenido, los consumidores están dispuestos a pagar de U\$D 0.10 centavos a U\$D 3.25 dólares. Se estima que a nivel mundial los Micro-pagos por contenido digital han estado cercanos a los U\$D 12 billones de dólares.

Ken DuBow de Opus Distribution con base en Los Ángeles descubrió una buena estrategia en ventanas compartidas, si bien éste no es un concepto nuevo. Esto agrega ingresos cuando una estación de TV que ha adquirido algunos títulos a lo largo de varios años le permite al distribuidor vender algunas de esas mismas películas a otros mercados.

Lo que puede ser considerado un nuevo desarrollo — y no es barter (trueque) o posicionamiento de producto — es el patrocinio (sponsorship), o venta a anunciantes. Tal como lo explicó Aldo Di Felice de TLN con base en Toronto, Canadá, este último desarrollo es utilizado especialmente por el fabricante de coches alemán BMW, Nike y Gillette, cuya programación pagada con sus anuncios es dada sin cargo (también Red Bull trata



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Es una jungla allá afuera

(Continuación de la página 16)

de vender ese tipo de programación). Nike, por ejemplo, tiende a financiar documentales que, a veces, ni siquiera muestra su marca.

Un ejemplo del negocio de contenidos patrocinado dirigido directamente al consumidor es Screen Media Popcornflix.com, ubicada en la ciudad de Nueva York, con 350 films disponibles de manera gratuita y financiada con publicidad.

Otro aspecto del negocio que no

debe ser desestimado son los DVD. Todavía aportan grandes cifras para un "negocio que está muerto". En 2011 el negocio de los DVD's en USA alcanzó los U\$D 18 billones. Si bien se espera cierta erosión este año, Steve Ronson, Vicepresidente Ejecutivo de A+E Enterprises con base en Nueva York, cree de todas maneras que se sostendrá como un mercado robusto. La erosión es causada por el hecho de que películas y episodios unitarios rápidamente pasan a ser digitales; por lo tanto, los Estudios americanos lentamente están reduciendo su independencia de los paquetes de negocios, causando una caída en el volumen.

"Veo una gran oportunidad en el negocio de los DVD's, especialmente si los grandes Estudios limitan su participación", dijo Ronson. A+E

Networks Home Entertainment coloca cerca de 200 nuevos títulos por año en DVD con cantidades que varían de 5.000 a 250.000 unidades. "El punto de equilibrio es relativamente bajo", dijo Ronson, "cerca de 2.500 unidades".

A+E Networks (recientemente renombrada AETN) posee un catálogo de 10.000 títulos en DVD, y en 2011 colocó 15 millones de DVD's. Las ventas de DVD's de A+E Networks son realizadas de manera directa en su sitio Web (que representa el 25% total de las ventas), en grandes tiendas generales como Wal-Mart y en los "Incos" (compañías de Internet) como iTunes, Amazon, etc.

Consultado acerca de si la piratería era más problemática para los DVD's o para el contenido digital, Ronson respondió, "si los precios son adecuados, la piratería

no es un gran problema para ninguno de los dos".

Entre las nuevas fuentes que producen ingresos, se encuentran los Canales Web (Web Channels) del tipo YouTube del cual Google fuera pionero. La "Inco", compañía de Internet salió al mercado con 100 Canales Web con un total de 25 horas diarias de programación original. Los canales comprenden 19 categorías, incluyendo animales y mascotas (por FremantleMedia), fitness (por Lionsgate), wrestling (por WWE), y sátira (por The Onion publications). YouTube les da a los proveedores un 55% de los ingresos por publicidad, luego de recuperar el dinero adelantado a los productores. El contenido queda en exclusivo para YouTube por 18 meses. Hasta el momento, YouTube ha adelantado U\$D 100 millones a los proveedores de contenido. Cada canal recibe entre U\$D 3 a U\$D 5 millones por adelantado.

Entre las diferentes formas de repartir la sindicación de contenidos tipo "hair", se encuentra la denominada "interstitials" (publicidad de tránsito) en los cuales los programas cortos (del tipo preferido por los operadores de telefonía móvil) son insertados entre programas más extensos. Un típico ejemplo de semejante servicio es lo que ofrece NewsProNet, con base en Miami, Florida. La compañía produce microprogramas de 2-3 minutos de duración para ser insertados dentro de los noticieros de las estaciones de TV, y clips de 1-2 minutos para Canales de TV online.

Finalmente, en determinadas instancias, el dueño del contenido puede obtener réditos de la banda de sonido de un programa ubicándolo en plataformas tales como iTunes o Amazon, que resultan ser un buen modelo de negocios para compañías tales como Entertain Me Group ubicada en Londres, una compañía de producciones que recientemente ha lanzado una división de distribución para sus programas de música y documentales. **DS** ●

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2012-13 Network Commissioned Pilots

*Indicates that the pilot has already been picked up (as per May 8).

ABC**Drama****66 Park Avenue**

A young couple manages a legendary NYC apartment building where supernatural phenomena endanger the tenants

Americana

A soap revolving around a legendary fashion designer, his family and business

Beauty and the Beast

A fantastical re-imagining of the classic fairy tale set in a mythical world

Devious Maids

Follows the lives of four ambitious Beverly Hills maids

Gilded Lily's

Revolves around the opening of Gotham's first luxury hotel in 1895

Gotham

A female detective discovers a previously unseen magical world in New York City

Last Resort

The crew of a nuclear sub ignore an order to fire and declare themselves the world's smallest nuclear nation

Mistresses*

Four women with scandalous love lives are at the mercy of their relationships

Nashville*

A family soap that follows one music star at her peak and another on the rise

Penoza

The widow of an assassinated criminal is dragged into his role at a crime syndicate to save her family

Scrapes

About a rich and powerful designer/boutique owner in scandal-ridden Hollywood

Untitled Roland Emmerich Project

A New York City astrophysics grad student is chosen to destroy the forces of evil

Zero Hour

A man who's spent 20 years as the editor of a skeptics magazine is pulled into a huge conspiracy

Comedy**American Judy**

A cosmopolitan woman moves to the suburbs, juggling stepchildren, a mother-in-law and her husband's ex: the town sheriff

Awesometown

Four young NYC professionals work and live together

How to Live With Your Parents For The Rest Of Your Life

A single mom moves in with her eccentric, inappropriate parents

Malibu Country

A divorcee moves her kids from Nashville to Malibu to restart her singing career

The Manzanas

An Italian-American family in a quiet New Jersey town clashes with WASPy neighbors

Only Fools And Horses

Get-rich-quick schemes of two streetwise brothers and their aging grandfather

Prairie Dogs

An uncool cubicle worker (at a cool company) reaches out to a thief who stole his identity to help him change his life

Red Van Man

A man is forced to put his dreams on hold when he takes over the family handyman business

The Smart One

A successful woman must work for her ditzy sister, now mayor of a major city

Untitled Dan Fogelman Project

A NJ gated community is populated by aliens disguised as humans

Untitled Kari Lizer Project

A high-powered female executive finds herself unemployed and acting as a full-time mom to her two teens

Untitled Mandy Moore Project

A newlywed couple run a hip, new restaurant in the wife's hometown

CBS**Drama****Applebaum**

A former public defender becomes a private investigator to keep from being a bored stay-at-home mom

Baby Big Shot

A woman from a blue-collar background uses street smarts in the white-shoe world of a Manhattan law firm

Elementary

Famed detective Sherlock Holmes lives in modern-day New York City

Golden Boy (a.k.a. Untitled Berlanti/Woottton)

Tracks one cop's meteoric rise from officer to detective to police commissioner

Trooper

A mother-turned-state-trooper takes a common sense approach to police work

Untitled Pileggi Period Piece/Ralph Lamb Project

The true story of Ralph Lamb, a rodeo cowboy who became a Las Vegas sheriff

Widow Detective

A decorated police detective becomes a surrogate husband, lover and father to the families of three deceased partners

Comedy**Entry Level**

An advertising executive has to work near the girl who broke his heart

Friend Me

Two 20-something guys move from Indiana to L.A. to work for Groupon

Partners

Two lifelong male friends' relationship is tested when one decides to get married

Super Fun Night

Three nerdy female friends have a "super fun" Friday night every week

Untitled Berlanti/Malins Project (a.k.a. Oh Fk, It's You)

Centers on a man who realizes after a health scare that he's in love with his best friend and business partner

Untitled Dorf/Falcone Project

A single 37-year-old must move in with his parents

Untitled Louis CK/Feresten Project

A group of young people work to achieve their creative dreams amid tough financial times

Untitled Martin Lawrence Project

A widowed father joins the police academy after losing his job in construction

CW**Drama****Arrow**

Based on the DC Comics superhero Green Arrow

Beauty and the Beast

Loosely based on the CBS drama from the late 1980s, described as a romance

"with a procedural twist"

The Carrie Diaries

A *Sex and the City* prequel follows a younger Carrie Bradshaw

Cult

A PA and blogger investigate fans of a show who may be re-enacting its crimes

First Cut

A medical student learns that hospital life is not all that different than high school

Joey Dakota

A filmmaker travels back in time to the 1990s where she falls in love with the subject of her film, and has to figure out how to prevent his death

The Selection

300 years in the future, a poor woman is chosen by lottery to compete to become the next queen of a war-torn nation

Shelter

Centers on the staff and guests of a historic New England summer resort

FOX**Drama****The Asset**

Espionage drama revolving around a female spy in the NYC office of the CIA

Guilty

An attorney is falsely convicted of fraud but keeps taking on cases

Mastermind

About the complex relationship between a diabolical serial killer and damaged FBI agent

Mob Doctor

A surgeon, indebted to the Chicago mafia, moonlights as their doctor

Rogue

The orphaned daughter of a CIA operative encounters a rogue agent who serves as a surrogate father and mentor

Comedy**El Jefe**

A guy from a wealthy family must move in with his housekeeper

The Goodwin Games

A father leaves a fortune to his three children only if they agree to his terms

Let it Go

Ensemble comedy about a married couple, his best friend and her sister

Like Father

A dynamic, charismatic dad is only 19 years older than his adult son

Little Brother

A man discovers a half-brother he never knew — and he's a con artist

Living Loaded

A hard-partying blogger changes his ways when he becomes the host of a radio show

Mindy

A female gynecologist tries to navigate both her personal and professional lives

Ned Fox Is My Manny

Revolves around a mother who hires her brother to serve as a "manny"

Prodigy Bully

A young genius uses brains and brawn to get what he wants

Rebounding

About a man recovering from the death of his fiancée, who gets help from his pickup basketball team

NBC**Drama****Bad Girls**

Follows inmates and staffers in a federal

women's prison

Beautiful People

A "what if" drama set 10 minutes into the future about families of mechanical human beings

Chicago Fire

Follows the complex and heroic men and women of the Chicago Fire Department

County

A group of young doctors, nurses and administrators work in a morally compromised L.A. County Hospital

Do No Harm

A modern take on *Dr. Jekyll and Mr. Hyde*, where a neurosurgeon must wrestle with a dangerous alter-ego

Frontier

A Western adventure drama about a group of travelers in the 1840s

Hannibal*

Follows the protagonist of *Silence of the Lambs*

Midnight Sun

An FBI investigation of disappearances in an Alaskan commune

Mockingbird Lane*

A reinvention of the classic series *The Munsters*

Notorious

A soapy drama about a detective who goes undercover among a wealthy family to solve the murder of her best friend

Revolution*

A group of people live in a world where all forms of energy have ceased to exist.

Comedy**1600 Penn***

About a dysfunctional family in the White House

Animal Practice*

A veterinarian loves animals but usually hates their owners

Downwardly Mobile

The proprietor of a mobile home park acts as a surrogate mother to its residents

Friday Night Dinner

About a quirky family that has dinner together every Friday night

Go On*

A sportscaster suffers a loss and finds solace from his group therapy sessions

Guys with Kids

Three 30-something guys enjoy the adventures of parenting despite never having grown up

Happy Valley

A woman leans on her co-workers to help her plot revenge on her ex-fiancé

Isabel

A 10-year-old girl has magical abilities

Lady Friends

Two lifelong girlfriends find their lives changing when one of them gets married

The New Normal*

A family comedy centering on a gay couple and their surrogate

Next Caller Please

A brash satellite radio DJ butts heads with his new, plucky, feminist co-host

Save Me*

A housewife believes she is a prophet

Susan 313

A woman re-adjusts to single life after a decade-long relationship

Table for 3

A woman finds out her father is dating the "mean girl" from high school



SUITE
#960

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www.artear.com



Who's Screening

20th Century Fox TV Distribution
10201 W. Pico Blvd., Los Angeles
InterContinental Hotel, Ste 1116

A+E Networks
Sean Cohan, Christian Murphy, Marielle Zuccarelli, Mayra Bracer, Eva Ayala
Hyatt Regency Century Plaza, Ste 1712

Alfred Haber Distribution
Hyatt Regency Century Plaza, Ste 1710

America Video Films
Hyatt Regency Century Plaza, Ste 1747

American Cinema Int'l/MPI
Chevonne O'Shaughnessy, Laura Voros, Christina Raggi
Hyatt Regency Century Plaza, Ste 1707

Argentina Audiovisual
Hyatt Regency Century Plaza, Ste 1742

Artear Argentina
Luciana Egurrola, Walter Sequeira
Hyatt Regency Century Plaza, Ste 960

Azteca
Hyatt Regency Century Plaza, Ste 1924

BBC Worldwide Americas
Hyatt Regency Century Plaza, Ste 1752

Bender Media Services Corp.
Susan Bender, Sally Treibel
Hyatt Regency Century Plaza, Ste 860

Beta Film
Hyatt Regency Century Plaza, Ste 1923

Beverly Hills Entertainment
Hyatt Regency Century Plaza, Ste 1901

Caracol Television
Hyatt Regency Century Plaza, Ste 1909

CBS Studios International
5555 Melrose Avenue, Hollywood

Hyatt Regency Century Plaza, Ste 1402

CCI Entertainment
Hyatt Regency Century Plaza, Ste 1728

CDC United Network
Hyatt Regency Century Plaza, Ste 1910

Content Television
Hyatt Regency Century Plaza, Ste 1721

Discovery Enterprises International
Hyatt Regency Century Plaza, Ste 1755

Disney Media Distribution
500 So. Buena Vista St., Burbank

Hyatt Regency Century Plaza, Ste 1917

Dori Media Group
Hyatt Regency Century Plaza, Ste 1160

Echo Bridge Entertainment
Emilia Nuccio
Hyatt Regency Century Plaza, Ste 1706

Electus International
Hyatt Regency Century Plaza, Ste 1751

Entertainment One
Valerie Cabrera
Hyatt Regency Century Plaza, Ste 1716

Entertainment Studios
Hyatt Regency Century Plaza, Ste 1708

Estrella TV
Andrew Weir, Bill Garcia
Hyatt Regency Century Plaza, Ste 1714

Fashion TV/Rose Marie Vega
Hyatt Regency Century Plaza, Ste 1708

Foxtelecolombia
Hyatt Regency Century Plaza, Ste 1743

Frecuencia Latina International
Hyatt Regency Century Plaza, Ste 1717

FremantleMedia

Hyatt Regency Century Plaza, Ste 1760

Global Agency
Hyatt Regency Century Plaza, Ste 1729

Globo TV International
Hyatt Regency Century Plaza, Ste 1905

HBO
Pacific Design Center, West Hollywood

High Hill Entertainment
Hyatt Regency Century Plaza, Ste 1736

Imagina International Sales
Hyatt Regency Century Plaza, Ste 1735

Injaus Letters & Film
Hyatt Regency Century Plaza, Ste 1705

Laguna Productions
Hyatt Regency Century Plaza, Ste 1737

Latin Media Corporation
Hyatt Regency Century Plaza, Ste 1753

Latina Producciones
Hyatt Regency Century Plaza, Ste 1727

Ledafilms
Pedro Leda, Gabriela Lopez, Fernando Paduczak, Moira Mc Namara
Hyatt Regency Century Plaza, Ste 760

Lionsgate
Kevin Brader, Tori Crotts, Roberta Ibbahartog, Peter Iacono, Agapy Kapouranis, Max Lucas, Jim Packer, Maryann Pasante, Jacqueline De Rosnay, Jenny Suen
2700 Colorado Avenue, Santa Monica

Mannam Media
Hyatt Regency Century Plaza, Ste 1730

MarVista Entertainment/Snap TV
Hyatt Regency Century Plaza, Ste 1750

Mel Giniger & Associates
Hyatt Regency Century Plaza, Ste 1715

MGM Television Latin America
Hyatt Regency Century Plaza, Ste 1002

Mi Casa Broadcasting (MCB)
Hyatt Regency Century Plaza, Ste 1757

MIPCOM (Reed MIDEM)
Hyatt Regency Century Plaza, Ste 1733

Multicom Entertainment Group
Irv Holender, Sharon Beverly, Cyril Speijer, Sidone Herman, Ami Artzi, Teddy Blum, Darrin Holender
Hyatt Regency Century Plaza, Ste 1401

NATPE-Content First
Hyatt Regency Century Plaza, Ste 1739

NBC Universal Int'l TV Distribution
100 Universal City Plaza, Universal City

Hyatt Regency Century Plaza, Ste 1460

Novavision Promotion Int'l
Hyatt Regency Century Plaza, Ste 1723

NPN Media
John Cuddihy, Deanna Ray, Alexis Cardenas
Hyatt Regency Century Plaza, Ste 1748

Polar Star
Hyatt Regency Century Plaza, Ste 1260

Pomodoro Stories
Hyatt Regency Century Plaza, Ste 1738

Power
Susan Waddell, Pepe Echegaray
Hyatt Regency Century Plaza, Ste 1928

Programas Para Television
Hyatt Regency Century Plaza, Ste 1740

RAI Sales
Hyatt Regency Century Plaza, Ste TBA

RCN Television
Hyatt Regency Century Plaza, Ste 1906

Record TV Network
Delmar Andrade, Edson Mendes
Hyatt Regency Century Plaza, Ste 1502

Rive Gauche Television
Hyatt Regency Century Plaza, Ste 1725

Rose Entertainment
Hyatt Regency Century Plaza, Ste 1560

Shine International
Hyatt Regency Century Plaza, Ste 1749

Somos Distribution
Hyatt Regency Century Plaza, Ste 660

Sony Music/Nitro Group
Hyatt Regency Century Plaza, Ste 1719

Sony Pictures Television
10401 Culver Blvd., Culver City

Spiral/SevenOne International
Hyatt Regency Century Plaza, Ste 702

Starz Media
Hyatt Regency Century Plaza, Ste 1745

Telefe International
Hyatt Regency Century Plaza, Ste 1802

Telefilms
Tomás Darcyl, Ricardo Costianovsky, Humberto Delmas, Alfredo Andreotti, Alejandro Carballo
Hyatt Regency Century Plaza, Ste 1902

Telemundo Internacional
Marcos Santana, Xavier Aristimuño, Esperanza Garay, Luis Daniel Capriles, Karina Etchison, Peggy Stora, Joysette Rivera, Melissa Pillow
Hyatt Regency Century Plaza, Ste 1918

Televisa Internacional
Fernando Pérez Gavilán, Carlos Castro, Mario Castro, Claudia Silva, Cecilia Galeana
Hyatt Regency Century Plaza, Ste 1915

Televix Entertainment
Hyatt Regency Century Plaza, Ste 1907

Toei Animation
Hyatt Regency Century Plaza, Ste 1921

TV Film International
Hyatt Regency Century Plaza, Ste 1660

Venevision International
Miguel Dvorak, Juan Carlos Sosa, Manuel Perez, Cesar Diaz, Miguel Somoza, Daniel Rodriguez, Hector Beltran
Hyatt Regency Century Plaza, Ste 1702

Viacom Int'l Media Networks
Hyatt Regency Century Plaza, Ste 1202

VideoAge
Hyatt Regency Century Plaza, Ste TBA
InterContinental Information Desk

VIP 2000
Hyatt Regency Century Plaza, Ste 1722

Warner Bros. Int'l TV Distribution
4000 Warner Blvd., Burbank

Hyatt Regency Century Plaza, Ste 1915
(Starting May 21)

World Media Pictures
Hyatt Regency Century Plaza, Ste 1734

WWE
Emilio Revelo
Hyatt Regency Century Plaza, Ste 1741

Zodiak Latino/Zodiak Rights
Hyatt Regency Century Plaza, Ste 1713

Complete list of Picked-up series, Buyers, Studios' Teams, Who's Screening and Indie Product in the May 19 L.A. Screenings Guide

A collage of scenes from the Pixar movie Up. It includes a large cluster of colorful balloons at the top left; a house being pulled by balloons; a dog on a leash; a young boy with a trumpet; an elderly man with glasses; and a large 'UP' logo with a house and balloons. A green ribbon at the bottom left features tropical leaves.

Disney · PIXAR

© Disney

Disney Media Distribution
Latin America

Indie Programming Guide

A+E NETWORKS

Pawn Stars (reality series)

Also available as a format, this series takes viewers inside a family-run pawnshop in Vegas

IRT Deadliest Roads (reality series)

Drivers race to deliver large hauls across some of the world's highest mountain ranges

El Luchador (reality series)

Four professional wrestlers try to put aside their rivalries to bring back Mexican freestyle wrestling (Language: Spanish)

Latinoamerica sin humanos (Life After People — Latin America) (history special)

Answers questions such as: How will Latin America look with no people? What traces of civilization will survive, and for how long? (Language: Spanish)

Dance Moms (entertainment format)

Young girls (and their highly competitive mothers) embark on a quest for dance stardom

www.AETNInternational.com

AMERICAN CINEMA INT'L & MISSION PICTURES INT'L

Born To Race 2 (film)

In a sequel to *Born to Race*, Danny Krueger goes to racing school, and dreams of finishing at the top of his class and winning a spot on a professional racing team, but he's out of his league (from ACI)

We the Party (film)

Five friends at a diverse L.A. high school learn to handle the trials teens face (from ACI)

The Mark (film)

A new, secret technology is going to be announced at the G20 Summit in Berlin to save the international economy from collapse — but everything goes terribly wrong (from MPI)

The Mark: Redemption (film)

The Tribulation has begun, and former Marine Chad Turner and flight attendant Dao encounter a chaotic world (from MPI)

Escape (film)

After Drs. Paul and Kim Jordan's baby dies, they escape to Southeast Asia to get their minds off the sadness, but Paul is kidnapped by human traffickers in need of

a skilled doctor (from MPI)

www.aci-americancinema.com
www.missionpicsintl.com

ARTEAR ARGENTINA (ARTE RADIODIVISIONES ARGENTINO)

The Social Leader (El Punerto) (drama series)

Tells the story of a political staffer who influences the actions of his neighbors

Left on the Shelf (Para Vestir Santos) (drama series)

After their difficult mother dies, three single sisters learn to rely on one another

Be Kind to Me (Tratame Bien) (drama series)

After 22 years of marriage, Jose and Sonia realize it's never too late to get reacquainted

Gypsy Blood (Soy Gitano) (telenovela)

Jano and Lazaro were best friends growing up, but ever since Lazaro married the love of Jano's life, their lives have been fueled by hate and vengeance

Fantastic Biographies (Biografías Fantásticas) (documentary series)

Each episode is a biography of a famous literary character

www.artear.com

BENDER MEDIA SERVICES

The Lamb Lies Down On Broadway (film)

This CGI-animated rock 'n roll opera tells the story of a Puerto Rican delinquent living in NYC who's swept underground to face nightmarish creatures

Mostly Ghostly II & III (films)

The adventures of Max, Nicky and Tara (and the fume-spewing demon Phears) continue in these films, based on a popular book series

Heaven (documentary)

Shot in exotic locations, the doc focuses on Jewish, Christian, Muslim, Buddhist and Hindu believers who live their lives in the name of Heaven

Quigley (family feature film)

A wealthy practical joker named Archie is killed in an accident and returns to earth as a Pomeranian named Quigley. He must retrieve a CD he made before it ruins lives

Raggs (animation series)

ESTRELLA TV

Five dogs play rock 'n roll music in their clubhouse

<http://sites.google.com/site/bendermediervices>

ECHO BRIDGE ENTERTAINMENT

The L.A. Complex (drama series)

Six 20-somethings have just arrived in L.A. to pursue their dreams of being stars

Degrassi: Season 11 (drama series)

The Emmy-nominated teen series puts a spotlight on the issues teens face in high school

Teen Days (animation series)

Six friends attend a new performing arts school, with dreams of breaking into the music industry

The Case for Christmas (film)

A lawyer defends Santa Claus in what might just be the biggest trial in history

Rich Bride, Poor Bride (reality series)

Delves into what it takes to arrange and execute the "perfect" wedding

www.echobridgeentertainment.com

ENTERTAINMENT ONE

The Firm (drama series)

Picks up the story of Mitchell McDeere 10 years after the end of John Grisham's best-seller

Saving Hope (drama series)

When the chief of surgery at a Toronto hospital falls into a coma, his fiancé — a fellow surgeon — must save his life and keep everyone's hope alive

Hell on Wheels (drama series)

Set in post-Civil War America, a former Confederate soldier seeks revenge on the men who killed his wife

The Walking Dead (drama series)

Survivors struggle to stay alive in a world ravaged by a zombie epidemic of apocalyptic proportions

Peppa Pig (family series)

Peppa, her little brother George and their parents have happy adventures

www.eonetv.com

ESTUDIO 2

Estudio 2 (performance variety series)

Hosted by Sergio Catalán, Maribel Guardia and Ninel Conde, the show features live music and comedy performances and an amateur competition

A que no puedes and A que no puedes VIP (game show)

Teams compete for cash by performing a hidden talent

Lagrimita y Costel (comedy/variety series)

In each episode, a legendary father/son comedy team performs skits, physical challenges and music

El Shaka (drama series)

Tells the story of Mexico's most notorious drug lord as he tries to reconcile his reli-

(Continued on page 26)

1. A+E's Pawn Stars

2. ACII/MPI's The Mark: Redemption

3. Artear's Fantastic Biographies

4. Echo Bridge's The L.A. Complex

5. Bender Media's Raggs

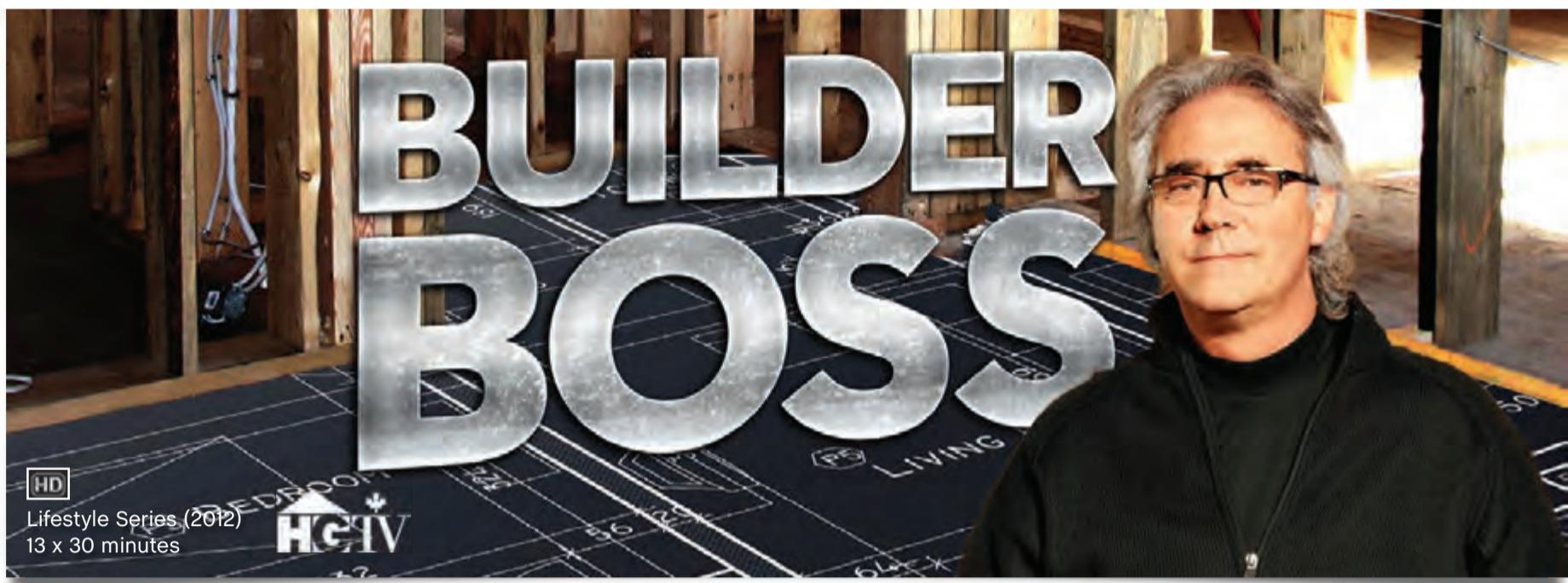
6. eOne's The Firm

7. Estrella TV's Lagrimita y Costel

8. Ledafilms' The Dog Who Saved Halloween



Entertainment One



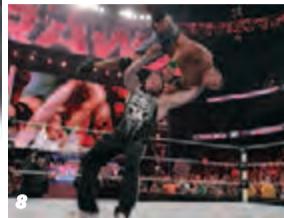
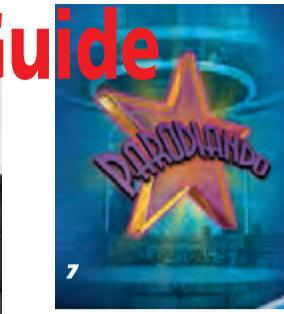
Visit **eOne**

Watch the trailers at **EONETV.COM**

tvinfo@entonegroup.com

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Indie Programming Guide



1. Lionsgate's *Mad Men*
2. Multicom's *Wobworld*
3. NPN's *Entérete Tu*
4. Power's *Blackout*
5. Telefilms' *The Hunger Games*
6. Telemundo's *Una Maid en Manhattan*
7. Televisa's *Parodiando*
8. WWE's *Raw*
9. Record TV's *Rebel Rio*
10. Venevision's *Válgame Dios*

(Continued from page 24)

gious beliefs with his job

José Luis sin censura (talk show)

This controversial talk show is devoted to emotionally charged topics

www.estrellatv.com

LEDAFILMS

Freddy Frogface (film)

The 3D family film follows Victor and his friends as they outsmart the town bully and win a circus talent contest

The Expatriate (film)

An ex-CIA agent and his estranged daughter are victims of a conspiracy

Barca Toons (animated series)

A football team, the Barca Toons, are the alter egos of the FC Barcelona players and the perfect example of a true team

Albert Nobbs (film)

Glenn Close stars as a woman disguised as a male butler in a posh Dublin hotel

The Dog Who Saved Halloween (film)

It's up to Zeus the dog to set things straight when burglars make a mess of Halloween

www.ledafilms.com

LIONSGATE

Anger Management (comedy series)

Charlie Sheen returns to TV as a non-traditional therapist who's driven by the chaos in his life and specializes in anger management

Are We There Yet? (comedy series)

Former ladies' man Nick bonds with his stepchildren

Blue Mountain State (comedy series)

College freshmen become instant campus-wide celebrities when they join the football team

Boss (drama series)

Kelsey Grammer stars as a powerful mayor in a competitive political environment

Mad Men (drama series)

This provocative series follows the lives of those who work in advertising on Madison Avenue in the 1960s

www.lionsgate.com

MULTICOM

Wobworld (children's series)

An educational series and interactive website for kids ages two-to-seven that teach them about health, science and life

Finding Hope (drama series)

An abducted child-bride escapes a cruel

polygamist cult leader

Forbidden Jungle (family series)

A century in the future, astronaut Joe "Wrong Way" Murphy mistakenly lands in the Forbidden Jungle (in development)

Documentary Collection (documentaries)

Includes one- and two-hour documentaries and multi-episode series such as *Frank Sinatra: The Very Good Years*, *Television: The First 50 Years and 50 Years: The Best of Hollywood*

NPN MEDIA

SWEEPSfeed (short-form video series)

Eight market-exclusive news reports each month covering consumer alerts, investigations and more

HealthDay TV (short-form video series)

Every weekday, host and chief medical officer Dr. Cindy Haines offers breaking health news

Entérete Tú (video series)

A fresh perspective on life's OMG moments, teaching viewers how to cope

Nightly Business Report (business news series)

Analyzes top business, investment and economic news, and offers special reports

Outcast Kustoms (unscripted series)

An outrageous crew provides an inside look at the design, engineering and restoration of big rigs, RVs and trucks

www.npnmedia.com

POWER

7 Below (film)

After their bus crashes, strangers shack up in a house with a bloody history

Blood Money (film)

The world's most feared Shaolin warrior falls into a world of crime after the murder of his parents and kidnapping of his sister

Treasure Island (miniseries)

A new take on the tale of buried fortunes and buccaneers

Neverland (miniseries)

The story of Peter Pan's arrival in Neverland, when he first crossed swords with Captain Hook

Blackout (miniseries)

A computer hacker is forced to execute the biggest blackout to hit California, and it's up to Agent Strickland to restore order

www.powcorp.com

RECORD TV NETWORK

King David (series)

David is chosen by God to replace King

Saul, who has disobeyed and displeased Him

Jackpot! (telenovela)

A group of friends win the lottery and make a pact: everyone must accomplish a goal within one year, and only then can they cash in fully

Rebel Rio (teen telenovela)

Despite differences, five students at the rigorous Elite Way school bond over their passion for music

River of Intrigues (telenovela)

Everything is transformed when a mega-project comes to a quiet town

Another Power (telenovela)

Tony's family is killed in a car bombing aimed at him. Determined to avenge their deaths, he falls in love along the way

www.recordtvnetwork.com

TELEFILMS

The Hunger Games (Los Juegos del Hambre) (feature film)

Teenager Katniss heads off to the Hunger Games, where the rule is kill or be killed

The Artist (El Artista) (feature film)

The dawn of talking movies in Hollywood spells disaster for one actor, success for another

Looper (feature film)

A criminal organization of the future sends murderers through time to kill the last version of themselves

Chernobyl Diaries (feature film)

Six tourists hire a guide to take them to the former home of Chernobyl nuclear reactor employees, where they find out they're not alone

Gambit (feature film)

A thief and a sculptor convince a woman to steal a Chinese bust from a millionaire

www.telefilms.com.ar

TELEMUNDO INTERNACIONAL

Corazón Valiente (Fearless Heart) (telenovela)

Two female bodyguards must protect the men they love

Una Maid en Manhattan (A Maid in Manhattan) (telenovela)

Based on the film by the same name, an entrepreneur mistakes a fancy hotel maid for a guest

Relaciones Peligrosas (Dangerous Affairs) (telenovela)

Miranda teaches at a Miami high school where she's forced to choose between reason and her desires

Esperanza: El destino del amor (Esperanza: Love's Destiny) (telenovela)

Esperanza becomes a maid in the household of the man with whom she had an affair over 12 years ago

Aquí Mando Yo (I'm the Boss) (telenovela)

Sofia and Diego are separated but live together to raise their two daughters

www.telemundointernacional.com

TELEVISA INTERNACIONAL

Valiant Love (telenovela)

Though Camila and Daniel meet under difficult circumstances, love conquers all

Me, Her...and Eva! (comedy series)

Juan Carlos Caballero is an unapologetic womanizer who steals an innovative project for a tourist complex from an enterprising young woman

Parodiando (reality series)

Two comedic talents train contestants in comedy and parody, and the winner takes home a big prize

www.televisainternacional.tv

VENEVISION INTERNATIONAL

Valgame Dios (The Love Curse) (telenovela)

The women of the Lopez family always fall in love with the wrong men, and only one person knows how to break the curse

Natalia del Mar (Natalia) (telenovela)

Natalia and Luis Manuel have been in love since they were kids, and they refuse to let social differences come between them, until a secret changes everything

El Talismán (The Talisman) (telenovela)

Camila falls in love with the man who supposedly stole her father's ranch

Corazón Apasionado (Passions of the Heart) (telenovela)

Patricia must face her grandmother's disapproval when she falls for the wrong man

El Árbol de Gabriel (Gabriel's Family Tree) (telenovela)

Searching his family tree for an organ donor, a man who thought he had it all finds love

www.venevisioninternational.com

WWE

Raw (sports entertainment series)

Filmed at arenas across the globe, this live-event show combines in-ring competition with a rock-concert ambiance

SmackDown (sports entertainment series)

Pyrotechnics and unpredictable drama dazzle viewers from packed venues around the world in this weekly program

Superstars (sports entertainment series)

Fans can catch the WWE roster all in one place when Superstars and Divas converge

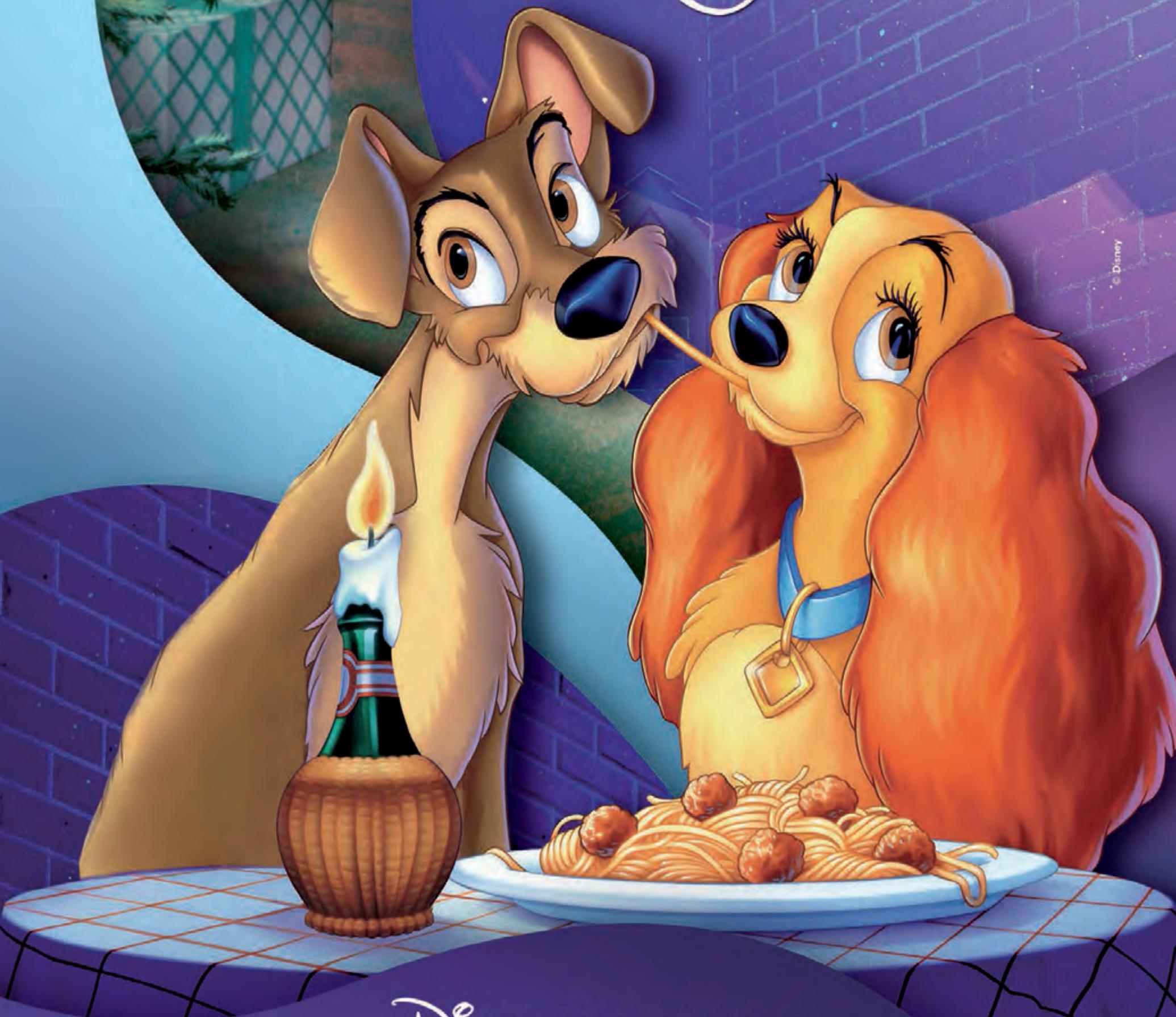
WWE Pay-Per-Views/Specials (sports entertainment series)

Features unique stories, athleticism and larger-than-life confrontations, topped off by WrestleMania

www.wwe.com



Disney
Lady and the TRAMP



Disney Media Distribution
Latin America

Wi-Fi Onboard

(Continued from Cover)

to pay extra for.

VideoAge embarked on a trip to find out what's happening out there in the costly skies, considering that one aspect of the travel experience that has actually improved almost across the board is in-flight entertainment (IFE).

First of all, drop-down or ceiling mounted mainscreens have largely become remnants of the past, as seat-back videos proliferate. Now, we're onto the next big thing: iPads. Qantas recently rolled out a trial for their low-cost airline, JetStar, in which they rented out iPad 2s.

Michael Reilly, COO of Australia-based Stellar, a content service provider that acts as "a classic middleman" between the content owners and the airlines, was involved in the deal, which he said was a bit difficult in terms of getting approval from the studios and from Apple (which is used to relying on iTunes for selling content).

Yet, Reilly expects more low-cost airlines will follow suit. In fact, Scoot, a new low-cost carrier owned by Singapore Airlines, already has a similar initiative in the works.

"There's an interesting trend in which low-cost airlines are embracing the new technology. It could be a source of revenue for them," Reilly said. "When done correctly, without the overhead of large systems, IFE can be a revenue center rather than a cost center," Reilly added. The Qantas service relies on a central server on-board to stream content to specially configured iPads (as of now, all on-board content is pre-stored and streams from a server on the aircraft).

"But the jury's still out on whether people are willing to pay money to rent iPads on long-haul flights," he added. It's even less likely that those in premium classes would be willing to

The biggest question on the minds of those in the in-flight entertainment business revolves around on-board Web connectivity.



Ed Harris, CBS Studios International

shell out cash for a tablet.

But the biggest question on the minds of those in the in-flight entertainment business revolves around on-board Web connectivity — in other words, whether travelers will soon be able to stream Internet content directly onto their own tablets and devices as they fly around the world.

Most experts agree that it'll be a while before that technology becomes available in any widespread way, and passengers will be able to stream series from Netflix or Hulu; but it is something people are beginning to imagine.

"We're going to start seeing in-flight connectivity onboard after years of talking about it. The in-flight connectivity business is littered with dead bodies, but in recent years, there has been an understanding that passengers want to be connected. If you talk to any major airline today, they've either established a plan or are in talks to," said Mary Kirby, editor-in-chief of the Airline Passenger Experience Association (APEX)'s *Airline Passenger Experience* magazine.

"The big question mark is how much bandwidth they will have. At the moment, they simply don't have enough for the whole cabin to stream," said Kirby. "It'll be appropriate to have this conversation in the next decade, but with airlines, changes come slowly... they can be in the pipeline for years."

Of course, the studios and other content providers are hoping that eventual connectivity translates into more cash.

"On short-haul flights where no other IFE is offered, this could create a new incremental revenue stream for the studios that own and license the content," said Ed Harris, director of Non-Theatrical Sales at California-based CBS Studios International.

As things stand now, the airlines are expected to provide very high quality content, and in many cases, TV series are in high-demand.

"The airlines will always buy the latest movies, but there are only so many that are made available, so the natural choice is television," said Leigh Mantle, chair of APEX TV, the IFE Market Conference

that recently concluded in Brighton, England. "You're seeing boxed sets of shows like *24* or *Mad Men*, and you can buy the whole library on board."

"Airlines are very competitive, and entertainment — especially in the Far East and Middle East — is a big deal. If you're competing with say, Virgin Atlantic, you have to have multiple channels so as not to encourage people to switch airlines," Mantle said.

As a result, the annual APEX TV Market Conference has seen increased attendance from independents. "It's become easier for smaller companies to get their content on aircrafts. It started about 12 years ago with seatback screens. Some aircrafts are flying with 150 Hollywood movies and 1,000 video shorts," Mantle explained.

The change to seatback screens has also allowed distributors to license different kinds of content to the airlines. "It wasn't long ago when most TV exhibiting in-flight was of the family-friendly, half-hour sitcom variety due to mainscreen exhibition being the [IFE] offered by an airline. Once in-seat systems were developed and installed on many airlines, there was more of a demand for more edgy, premium content such as *Dexter* and *Californication*," said CBSSI's Harris.

With changes in store, and airlines offering more content than ever before, can they actually make some money off IFE? "Yes, but it won't be the airlines' saving grace," Kirby said. Some airlines have found the best way to make money on IFE is to unbundle programming, offer some content for free and sell premium movies (a model JetBlue follows).

One large hurdle for IFE is that the systems are expensive to install. According to Boeing, IFE is the second most costly item on the modern jet, aside from the airframe (the most expensive, in case you're wondering, are the engines). The IFE system on a 777 can include more than 2,500 parts and can weigh between 2,000 pounds (900 Kgs) and 4,000 pounds (1,800 Kgs), according to Boeing literature.

But for many carriers the goal is



Mary Kirby, editor-in-chief of APEX's Airline Passenger Experience magazine

less about making money off of IFE, and more about "differentiating your product," said Kirby. "There are carriers that have unbundled content that want to make money off of it, or at least cover the costs. Increasingly, though, it's become the cost of doing business."

For companies like Reilly's Stellar, the ever-evolving technologies associated with IFE can mean big business, since his company does a lot of the technical work required to package content for the airlines. "One of the reasons we exist is because the airlines don't have the knowledge — or the resources — to do it internally. The airlines are being told to do more with less." This means that, ironically, as the airlines suffer financially, these intermediaries see growth.

While we know the intermediaries are making money, and that the airlines can potentially make a small amount of money from IFE, what about the studios and indies?

"For the Hollywood studios, it's a fraction of what they make other places... maybe two to three percent of their overall business. But as they're increasingly feeling the pinch of fewer theatrical sales, it's not something they're willing to turn their backs on," Reilly said. He added that the studios tend to be very hands-on during a transaction, "because of concerns about piracy."

Distributors are charging less money for content now that most IFE comes in the form of seat-back entertainment. The varying fees depend on a number of factors, including the type of system installed on the aircraft, the number of exhibitions during any given license period (which is typically one-to-two months) as well as other factors such as volume commitment. This can result in costs ranging from \$5-\$70 per flight or a flat fee.

But the studios contend that the business is still very important. "Airlines enjoy an early window to exhibit Hollywood films two to three months after theatrical release in the U.S., so a quality film with broad appeal will often provide a strong revenue stream for a studio. With TV, it is important to maximize the revenue potential for each program. We are very well situated with hits from yesterday and today to do that," concluded CBSSI's Harris. ●



Michael Reilly of Stellar

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U.S. Drama Imports

(Continued from Cover)

successful programs — 2011 saw very strong usage of [CBSSI's] *CSI* and *NCIS* in primetime widely across Europe."

He added: "Although key shows continue to make up a significant proportion of the primetime output of major European channels, 81 percent of imported drama hours were transmitted outside primetime, with particular emphasis on the post-prime dayparts."

The report gives detailed breakdowns — by country and channel — of the number of hours, distributor share and the broadcast values of all imported drama.

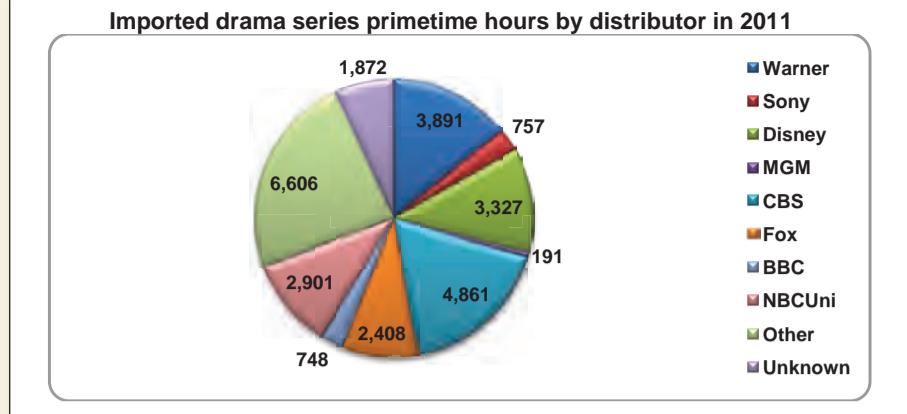
According to the report, only 19 percent of the top eight international TV program distributors' total IDS hours (98,754) appeared in primetime for the top eight distributors in 2011. The report lists the top eight distributors as CBSSI, WB, Disney, Fox, NBC-Uni, MGM, Sony and BBC.

CBSSI was also listed as the leader in both the all-day and primetime categories, though its lead in the all-day category (see chart at bottom left) was much greater than in the primetime category (see chart at top right).

By country of origin, the report states that the U.S. supplied 72 percent (20,085 hours) of primetime imported drama series in 2011. The U.K. was the next highest contributor — but far behind — with eight percent (2,279 hours). Aside from Ireland, U.K. drama series fare best in Scandinavian countries.

By country, Ireland screened only 6.6 percent of its IDS hours in primetime in 2011, followed by Sweden (8.7 percent) and Portugal (8.0 percent). Conversely, the proportion of primetime IDS was 39.7 percent in the Netherlands.

Added Simon Murray, the IDS report co-author and managing director of Digital TV Research, a company that provides global business intelligence for the TV industry: "Despite IDS



Madigan Cluff's Michael Cluff

hours being relatively low in the U.K., [Channel Four's secondary network] E4 screened the highest number of IDS hours in Europe in 2011, while ITV3 and ITV4 saw very substantial growth in imported hours. Against this, each of the main three channels (BBC1, BBC2 and ITV1) transmitted less than an hour a day of imported drama series during 2011. Four of the 119 channels covered in this report screened 11 or more hours a day of imported drama series. However, all of these channels are secondary in viewing terms."

The IDS report also analyzed the amount of revenue the networks gained from airing imported drama series (see chart at bottom right). These were usually generated from ad revenues related to IDS, except in the case of the BBC, which doesn't air advertising, so figures are calculated as a proportion of its license fee income. This "value" information is considered useful to distributors because

it helps them value the networks' benefits from airing their programs and thus adapt their license fees accordingly.

The value generated for European broadcasters from imported drama series was \$5.99 billion in 2011 for the 119 channels (nearly all of which are free-to-air) across 21 territories covered in the report. This figure was similar to 2009 and 2010, but was significantly lower than the \$6.614 billion recorded in 2008. Although the total has remained stable over the last three years, plenty of changes have taken place among the broadcasters, and for the distributors. Between calendar years 2010 and 2011, 20 channels increased their hours of imported drama series in excess of 25 percent while 16 reduced their hours by more than 25 percent.

Values for Germany, Italy and France were all similar in 2011 at around \$1 billion each. These three countries accounted for 54 percent of the total related ad revenues. The U.K. and Spain recorded much lower figures, revealing a lesser reliance on imported drama, especially during primetime on the main channels. The U.K. is a sizeable producer and exporter of drama series in its own right.



Simon Murray of Digital TV Research

France's TF1 was by far the greatest beneficiary, generating \$506 million from 2,081 hours of imported drama series screened (nearly six hours a day). At the other end of the spectrum, major broadcasters such as the U.K.'s BBC1 (\$3 million), the Netherlands' RTL4 (\$18 million) and Spain's Antena 3 (\$16 million) air very few imported drama series.

The total number of imported drama series hours in Europe was 160,424 (3.7 hours a day on average for the 119 channels covered in this report) in 2011; a comparable figure to 2010, but 5,000 fewer hours compared to 2009. Although the number of imported drama series hours has remained relatively stable, more of these imports are being used to fill non-primetime schedules, especially on secondary channels.

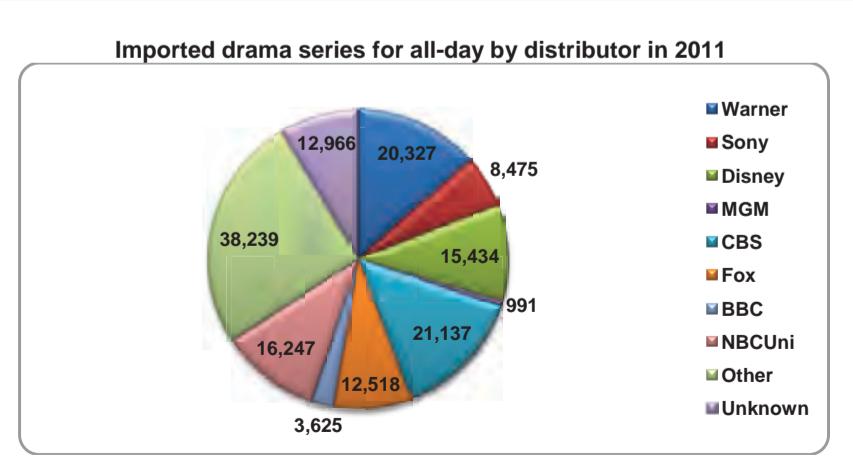
Local versions of international formats have gained importance in recent years, with that genre taking a greater share of primetime output.

The average hourly value of imported drama series reached \$37,336 in 2011; similar to 2009 and 2010, but down from the high of \$46,464 in 2007. This average is influenced also by changes in the advertising market.

Concluded Michael Cluff, IDS report co-author and director at Madigan Cluff: "Most countries experienced a pick-up in advertising fortunes in 2011 with some markets such as Russia showing very strong growth. Against this, economic constraints in Southern and Eastern Europe have reduced revenues. Advertising and other sources of income for channels will continue to be pressured in 2012, both scheduling patterns and advertising income will see a rollercoaster of a ride with the London Olympics and the Euro 2012 soccer [football] championships." ●



ETS's Jonathan Bailey



The value of imported drama series to European broadcasters						
	2006	2007	2008	2009	2010	2011
IDS revenues (\$ mil.)	5,917	6,643	6,614	6,037	5,867	5,990
IDS hours	136,696	142,964	163,267	165,358	161,596	160,424
Average value per hour (\$)	43,287	46,464	40,511	36,507	36,310	37,336



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Ranking LAM's TV Markets

(Continued from Cover)

compare markets to pan-regionals.

As Record TV Network's Delmar Andrade said, "All markets are important, and each region has its different characteristics."

Moira Mc Namara of Ledafilms was reluctant to rank markets because, as she diplomatically put it, "We distribute our titles throughout the Latin American territory. Therefore it's difficult for us to list markets in order of importance."

She added, "If we talk about prices, everyone will say that Brazil and Mexico are the first ones in order, but if we talk about volume, then Venezuela, Colombia, Ecuador, Peru, Puerto Rico and Uruguay, together with Central America, are the primary markets," she said.

Argentina-based Telefe Internacional's Michelle Wasserman qualified her ranking as well. She emphasized that the top markets for program sales "Continue to change every year and from time to time, and the word 'important' is relative." But she conceded, "Combining incomes and strategic position, we can list them as follows: Uruguay, Mexico, Russia, Latin America's pan-regionals, Colombia, Central/South America, Italy, USA, Spain."

Execs from Miami-based Venevision

International, Televisa Internacional, PE Media Services and Somos TV were bolder, and actually willing to provide a list of their top markets. Televisa's Carlos Castro, Venevision's Cesar Diaz and Somos's Jose Antonio Espinal all placed the U.S./U.S. Hispanic market as number one. Ecuador was close to the top on Venevision and Televisa's lists: number four on Venevision's and number five for Televisa. Ecuador rang in at number seven for Pepe Echegaray's PE Media Services, but didn't make the cut for Somos.

Not surprisingly, Spanish-speaking territories topped the lists, with Venevision's top markets mostly centering on the Americas and the Caribbean (the Dominican Republic) — with the exception of its number two market, Spain, and its number seven

market, Canada.

Diaz's ranking for Venevision was as follows: the U.S., Spain, Mexico, Ecuador, the Dominican Republic, Venezuela, Canada, Colombia, Chile and Argentina. Castro listed Televisa's top markets as U.S. Hispanic, Peru, Colombia, Chile, Ecuador, Venezuela, Brazil, Panama, Spain and Eastern Europe. Somos's Espinal pointed to the U.S. Hispanic market, Mexico, Argentina, Brazil, Colombia, Peru, Venezuela, Puerto Rico, the Dominican Republic and Central America. Mexico was number one for PE Media's Echegaray, followed by Brazil, Argentina, Venezuela, Colombia, Peru, Ecuador, Panama, Honduras and Chile.

Asked whether the countries or pan-regionals are more valuable in terms of program sales, Venevision's Diaz revealed, "From a sales perspective...I categorize the broadcasters in each territory as having more importance than the pan-regionals only because they consume more variety and more program hours." However, he remarked, "All of the territories and pan-regional channels each carry a distinct importance."

Though most of the executives surveyed were reluctant to compare pan-regionals to single-country sales, the general consensus was that pan-regionals are growing in importance.

PE Media's Echegaray finds the pan-regionals, including Universal, LAPTV, FOX, Colorado TV and Pramer, to be "as important as [his] main free broadcast clients."

Telefe's Wasserman agreed that the pan-regionals are "not less or more, but as important. Secondary windows have become more and more important to us because they are open to formats. Our content has come to have more exposure in different windows. Plus, cable is becoming more important day by day. We are maximizing exposure and learning to understand the cable/pan-regional business," she said.

Pan-regionals also offer an opportunity to break into markets that are traditionally more difficult to penetrate. As Wasserman explained, "It's hard to sell ready-made content to Chile, but if I sell [it] to cable, it will get into Chile anyway."

The executives also shied away from listing the pan-regionals themselves in order of importance because, as Wasserman said, "All of them have their relative importance." Some of the pan-regionals that Telefe works with are: Pramer (for Cosmopolitan), Televisa Networks, Turner (for Space, Isat, Tru TV, Cartoon, Very Funny, etc.), Disney, HBO, Sony, Viacom Group (for Comedy Central, Nickelodeon, etc.), DLA, Imagina (Pasiones), Fox Latin American Channels, Fox International Channels and Globosat.

(Continued on Page 34)
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Latin America

Development

(Continued from Cover)

return to fully developing them the following year. But they lost momentum in the meantime, and the network is still feeling the consequences.

If development is a necessary evil for American television, its process is pure insanity, and there are even books to prove it, like *Tales From Development Hell* (Titan Books) by David Hughes, a Hollywood screenwriter. Though it focuses on movies, Hughes' book could easily illustrate the development process for television. Indeed, there are elements that are valid for both film and television, like the fact that no legitimate production company accepts unsolicited ideas or scripts. Plus, studios rarely buy into a script unless all rights are available in all media. Finally, facts are generally considered to be in the public domain, therefore no one owns them. This means that anyone can "steal" a project if it is based, for example, on current events.

On top of all this, in Hollywood nothing moves fast and it could easily take nine months for a simple contract to be signed. This is why, according to a popular saying in Hollywood, it takes 15 years to become an overnight success.

If it is a film or TV project, it could take even longer. This is because a script can be rejected by anyone in the development process, and it is only likely to get a second look if someone involved has some pull. And even when a script is on a fast track, there is always the risk that someone on the development ladder might say, "This script is perfect. Let's see if we can improve it."

There are also other factors to consider, like the notion that Hollywood is a business, rather than an artistic endeavor, as Hughes points out in his book. It is not surprising then that even around the early stage of production, Hollywood has developed a florid business where scripts are commissioned at fees ranging from \$10,000 to \$50,000. Scripts are also bought and sold, usually to cover "negative" costs (money spent over the years on re-writes, coverage — fees paid to readers for their evaluations — and other pre-production expenditures). In the film business such "negative" costs can even accrue to \$5 million, especially when a project goes through several rights holders.

Scripts are even sold internationally (after some shows are aired), by specialized companies such as the Miami-based Pomodoro Stories, which

offers alternatives to formats.

The U.S. studios also keep screenwriters on their lots by paying them something in the range of \$500,000 a year to come up with ideas, and the so-called in-house Producer Overall Deals that can be in an exclusive partnership or generate first-look deals. This is in addition to having their own development staff that explores books, features, short stories, etc., and listens to pitches from agents and independent producers — and by acquiring production companies that have developed successful shows. Studios such as Warner Bros. and Fox even run contests to pick ideas, like the ones done in association with the New York TV Festival for non-scripted and scripted development deals, respectively.

A studio's TV development structure comprises four executives for a medium-sized studio such as Lionsgate, and up to 15 people in a large studio such as Warner Bros. and Fox. Yearly budgets for such structures vary from \$50 million to \$150 million.

Normally, the development process is a year-round operation, but because of a business model that revolves around the Upfronts, it starts to intensify in the fall, after the new season is underway. Chris Selak, EVP Television Development at Lionsgate explained the process sequence: "Broadcast networks have a very specific development cycle. [Pitches are heard] in late July until October. [If moved into scripts] first drafts are delivered in November with final drafts going in before Christmas. [Networks] pick up pilots in January to be produced in March with series pick-ups announced in May." Last year, out of 88 pilots commissioned by the big broadcast TV networks, 43 were picked up to be turned into series.

It is not unusual that out of, say 300 pitches to just one of their development execs, a major studio like NBC Uni will have 50 turned into scripts and, out of those, 10 will go on a fast-track or to pilot status, with the networks providing up to 40 percent of the cost of making the pilots.

Explained Lionsgate's Selak: "At any given time, we have approximately 30-35 projects in development internally and/or set up at a network. This season we sold nine scripts to the big networks, two of which were made into pilots. We also have two projects with straight-to-series orders."

Studios pitch the networks by visiting them one by one until a network finally greenlights a project. According to a former development executive, broadcast execs don't like to read scripts, so pitches are usually done orally.

It is estimated that each major TV network receives about 500 pitches for new shows. Of these, the network

requests scripts for about 70 pitches and, for last season, each ordered an average of 20 pilots. Each pilot receives various degrees of feedback (including focus groups) and is gauged on its potential (for both audiences and advertisers) in order to advance to a full-fledged series. In 2011, each network chose an average of nine pilots for series status. The new series are then presented at the Upfronts, where they are added to network schedules for the new season (or slated for a "mid-season" winter debut or as "backups").

Pilots usually air as the first episode of the series. However, if the post-pilot series becomes too different, the pilot doesn't air. For this reason, at times, more than one pilot is commissioned for the same TV project to evaluate what the show would be like with modifications. There are also "put" pilots: those that the network has committed to air.

If a network isn't completely sold on a potential series' premise but still wants to see its on-screen execution without investing in an expensive pilot, a 10-minute presentation might be ordered (often requiring a one-day shoot). Similarly, nets can request "demos," which are more elaborate than presentations and shorter than standard episodes, but less expensive than full-fledged pilots. The idea is to showcase the cast and the writing.

Nets also consider backdoor pilots: An episode produced as a stand-alone program so it can be broadcast even if it's not picked up as a series, but they're not advertised as pilots, only as "specials" or "MOW." Spin-offs are included in this category and focus on an existing character from the parent series.

In addition, networks also have their own development departments, which hear independent pitches and commission scripts, but in order to make pilots they usually turn to the studios. Similarly, an independent producer who successfully gets a greenlight for a pilot has to go to a studio to produce it. In effect, in addition to providing talent, the studios are for all practical purposes financial companies that bankroll new productions to the tune of \$1.2 billion per full season (22 episodes).

The math is simple: A network primetime one-hour drama episode costs \$3.5 million, of which \$1.5 million comes from the net's license fee. Multiply this by the 25 dramas and 18 comedies from last year's season and the amount of deficit accumulated quickly rises. This deficit is then recouped on the international market if the shows don't get canceled before a full-season run. This is without considering the investments required to produce the pilots, which, last year, amounted to \$240 million. ●

Ranking LAM's TV Markets

(Continued from Page 32)

"We have done deals with all the big players, that is Turner, HBO, LAPTV, Globosat, Discovery, FOX, Universal, etc," said Ledafilms' Mc Namara. She went on to say, "Due to the fact that we do not always have the rights for pay-TV and free TV for all of our titles, it's difficult for us to make any kind of comparison between pay-TV and free TV sales. Nevertheless, everyone knows that pay-TV's needs for movies are greater than free TV, therefore pay-TV together with the new players (VoD) are getting more important every day."

And when it comes to the type of content that does best internationally, perhaps unsurprisingly, Record, Venevision, Telefe and Televisa all cited the telenovela as their top genre. For Somos, the telenovela is second to formats and scripts.

Rounding out the rest of the list for Telefe are romantic comedies, series, unitaries (specials) and clips. Venevision's Diaz finds comedy to be the second most sold genre, "followed by teen series, children's programming and documentaries." Comedy titles are also a popular sale for Ledafilms, and Televisa noted that entertainment programming is its fourth most-sold genre internationally. Echegaray's list differed from the others, as he finds that movies, miniseries, sports, series and documentaries top PE Media's international program sales.

Ledafilms' Mc Namara concluded that clients are "always looking for good action, family and comedy titles, as well as event miniseries and reality-type programs." ●

The general consensus was that pan-regionals are growing in importance.



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Conferences & Events News

WHO'S MAKING \$\$ OFF TRAVELERS

Now this is news! Airlines aren't the only ones making profits from travelers. So are others associated with making people suffer, like airports and airport stores.

Reportedly, all companies throughout the travel industry are making higher profits than the airlines themselves. This is according to an article in *Business Travel News* magazine.

Naturally, airlines are increasing profits with ancillary fees, while the others are doing so by providing unnecessary and inconvenient products and services at high costs.

Rarely at airports can travelers find sit-down restaurants, and when they can, they're never open when they're needed — and they usually don't serve very good food. Other rare commodities are: foreign newspapers at international airports, pharmacies and electrical outlets to recharge batteries.

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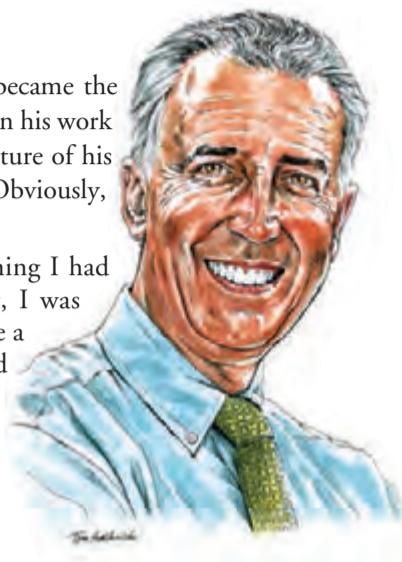
M U T W O C e n t s

In New York City, at the age of 18 and in the early 1900s, the young man who became the brain behind RCA and the father of NBC, "general" David Sarnoff, could not explain his work in the emerging wireless field. So, when his mother Leah pressed him about the nature of his work, Sarnoff used to say, "I'm a plumber," which made her very happy and proud. Obviously, plumbing was a prized and pricey business even then.

This anecdote reminds me of the types of unsympathetic third degree questioning I had to endure from my parents and relatives after I launched *VideoAge*. Before that, I was simply a journalist: A job description that's easy to understand. After that, when I became a publisher and "editor" — unbeknownst to me — my new job description became blurred and incomprehensible to them.

Here's a typical exchange with the "sisters" in my family: My mother Bianca and my aunt Esther.

- Do you print *VideoAge*? No, someone else does it.
- Do you write articles? Sometimes, but they're mostly written by others.
- How do you make money? With advertising.
- Do you get this "advertise?" No, someone else gets it
- Then, do you design the pages? No, the art director does that.
- So, what do you do? Well, I'm like an orchestra director: I don't play, I don't sing, I don't organize the orchestra, I don't write the music, I don't find the new assignments...
- Oh, all right, then.



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that the color of their ads wasn't correct. That required looking for whatever office copies we could find lying around, since we had not yet received the full shipment.

While looking around, a phone call came from a PR rep who was coordinating an important interview, asking if I could resend the page with the questions to his client. "Of course," I said. We were past the deadline and therefore it was an urgent matter. "Let me look for it and I'll fax it over." Easier said than done! Back at my desk, there was a note from the art director who needed the headline on a story so that he could finish the page and send it to the printer, who was threatening to add overtime charges if he could not go to print immediately with a few signatures.

By then the clock rang 6 p.m. and mercifully everyone was gone. Back at home at around 7 p.m., the "sisters" asked what I had accomplished that day.

"Well, I didn't stop for a minute. I ran around endlessly, even forgetting to take a lunch break. I dealt with over 10 major issues and emergencies, but in all honesty, I did not accomplish anything!"

"So what do you do, again?" asked the sisters. Luckily, it wasn't long before I went back to being just the editor.

Dom Serafini

VIDEO • AGE
International

MAIN OFFICES

216 EAST 75TH STREET

NEW YORK, NY 10021

TEL: (212) 288-3933

FAX: (212) 288-3424

VIDEO AGE WEBSITES:

www.videoage.org

www.videoagelatino.com

www.videoage.it

P.O. BOX 25282

LOS ANGELES, CA 90025

VIALE ABRUZZI 30

20123 MILAN, ITALY

YUKARI MEDIA

YMI BLDG. 3-3-4, UCHIHIRANOMACHI

CHUO-KU, OSAKA JAPAN

TEL: (816) 4790-2222

EDITOR

DOM SERAFINI

ASSISTANT EDITOR

SARA ALESSI

EDITORIAL CONTRIBUTORS

ENZO CHIARULLO (ITALY)

LUCY COHEN BLATTER

CARLOS GUROVICH

LEAH HOCHBAUM ROSNER

BOB JENKINS (U.K.)

AKIKO KOBAYACHI (JAPAN)

LORENA SANCHEZ (ARGENTINA)

LEVI SHAPIRO

DAVID SHORT (AFRICA)

ERIN SOMERS

MARIA ZUPPELLO (BRAZIL)

CORPORATE AND CIRCULATION OFFICE

216 EAST 75TH STREET

NEW YORK, NY 10021

TEL: (212) 288-3933

FAX: (212) 734-9033

PUBLISHER

MONICA GORGHETTO

BUSINESS OFFICE

LEN FINKEL

LEGAL OFFICE

ROBERT ACKERMANN

STEVE SCHIFFMAN

WEB MANAGER

MIKE FAIVRE

DESIGN/LAYOUT

CARMINE RASPAOLI

ILLUSTRATIONS

BOB SHOCHEM

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MEMBER OF NBCA

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